

# A PSALTER AND HOURS

EXECUTED BEFORE 1270 FOR A LADY CONNECTED WITH

ST. LOUIS, PROBABLY HIS SISTER

ISABELLE OF FRANCE



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Psalter Hours of Isabelle of France

t. xx

Insulated copy, mislabeled (twice) by Sydney Scherell

Small edn only for H.V. Thompson





To JD from SCC  
Jan 10 1907 -

To Leonard Holder  
from Sydney C Cockrell  
29 June 1932



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POST OFFICE



THE PSALTER AND HOURS OF  
ISABELLE OF FRANCE



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EXECUTED BEFORE 1270 FOR A LADY CONNECTED WITH

ST. LOUIS, PROBABLY HIS SISTER

## ISABELLE OF FRANCE

FOUNDER OF THE ABBEY OF LONGCHAMP, NOW IN THE COLLECTION  
OF HENRY YATES THOMPSON. DESCRIBED BY S. C. COCKERELL IN  
RELATION TO THE COMPANION PSALTER OF ST. LOUIS IN PARIS,  
WITH PHOTOGRAVURES OF ALL THE MINIATURES BY EMERY WALKER



LONDON

PRINTED AT THE CHISWICK PRESS

1905



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EXECUTED BEFORE 1330 FOR A LADY CONNECTED WITH

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## DEDICATION

IN the preparation of the following notice constant reference is made to the famous Psalter of Saint Louis in the National Library of France, of which a valuable and complete series of reproductions has been lately issued under the auspices of my friend Monsieur Henri Omont. To him therefore I have great pleasure in dedicating this volume, containing, as it does, photogravures of the fifty miniatures which adorn the pages of the similar Psalter, executed for Isabelle of France, the sister of the King.

H. Y. T.

19, Portman Square,  
London.

*August, 1905.*







## PSALTER AND HOURS OF ISABELLE OF FRANCE

TOWARDS the end of the twelfth century Gothic art came into being, and in the thirteenth century, being freed completely from the trammels of its Romanesque and Byzantine parents, it grew quickly bold and confident, manifesting itself in a thousand ways, and vivifying all the crafts with the grace, the gaiety, and the passionate fervour of its exultant youth. France was its chosen home; but its spirit was strong in the adjacent countries, and in some of these, England and the Netherlands especially, it was almost equally fruitful, while Germany, Spain, and Italy held somewhat aloof, being less ready to escape the bondage of classical tradition. The walls of every church of importance were richly painted, and the windows filled with jewel-like glass. The brilliant historiated wall and window have nearly all now perished. Those that remain to us have suffered much from the hands of time and the restorer. It is only in manuscripts that we can study the pictorial art of this great period, with the boundless advantage of having numerous examples to turn to, in which the colours and lines are authentic and as fresh as when they left the artist's hands.

As regards the writing and illuminating of books, it would appear that at the beginning of the thirteenth century France did not take the undisputed lead, and that some English monasteries, notably those of Canterbury, Durham, St. Albans, York, Peterborough, Bury St. Edmunds, and Winchester, continued to produce manuscripts that were recognized as rivalling or surpassing those of any other country. But with the accession of St. Louis in 1226, Paris became what it has remained ever since, the intellectual centre of Europe, a loadstone attracting foreign students to its university and foreign artists to its workshops, all astir with the manifold enthusiasms that the Gothic spirit evoked. The

result was that during his long and beneficent reign, when the monasteries were losing ground, and the painting of books was more often intrusted to laymen gathered from far and wide, a series of illuminated manuscripts were executed in or near Paris, of which it need only be said that they were treasures worthy to have the Sainte Chapelle for a casket. Such are the *Bibles moralisées* at Vienna, Oxford, London, and Paris, the two Evangelistaria at the Bibliothèque Nationale, of one of which there is a slightly later replica at the British Museum, the Psalter at the Rylands Library, with an historiated initial to each psalm and a Latin description of each subject, an allied Psalter at the Cambridge University Library with the same descriptions in French, the Psalter of St. Louis at the Bibliothèque Nationale, and the companion volume which is the subject of this essay, to name but a few out of many. These books are executed with an elegance and distinction that are specially Parisian. The writing is very black and even, the ornament lavish and often consisting of liquid gold patterns over colour, and if the figure work throughout each volume is not always of uniform perfection, it is because there is so much of it that it had to be committed to many hands.

St. Louis himself owned several Psalters, of which three at least are still in existence. The oldest of these is at Leyden, and was written and illuminated in England for Geoffrey Plantagenet, Archbishop of York, who doubtless carried it to France in 1207, when he fled from his half-brother, King John, to die in Normandy five years later. Another Psalter of superlative beauty, executed (whether in France or England it is difficult to say) for Ingeburg of Denmark, Queen of Philippe-Auguste, is among the glories of the Musée Condé at Chantilly. A third, and the only one

Psalters owned  
by St. Louis.



actually written for the King, has been referred to above. It is now MS. Latin 10525 at the Bibliothèque Nationale. It is an exquisite manuscript, smaller than the other two, and has already been studied in conjunction with Mr. Yates Thompson's volume that I am about to describe by Dr. Arthur Haseloff<sup>1</sup> and M. Léopold Delisle.<sup>2</sup> To these distinguished masters of all that concerns my subject I am therefore more than usually indebted.

Two MSS. from the same atelier.

It is, indeed, impossible to treat of either of these inestimable manuscripts without reference to the other, so closely are they related. That they were written at the same place, and decorated in the same atelier, at approximately the same time, is obvious. The place was doubtless Paris, the time between 1253 and 1270. The first date is settled by the presence in the Kalendars of the Feast of St. Peter Martyr, who was canonized in 1253. The second is that of the death of St. Louis, to whom the Paris book belonged, as well as of his sister Isabelle, for whom, as I hope to show, Mr. Thompson's volume was almost certainly executed.

The Paris volume, as already stated, is a Psalter. Mr. Thompson's is also a Psalter, but with the addition of the Hours of the Virgin, the Penitential Psalms, the Office of the Dead, and some minor liturgical features that will be dealt with in the proper place. Each volume opens with a series of full-page pictures before the Kalendar. Though varying in merit they are eminently characteristic of the free invention of the thirteenth century. Byzantine models have been almost wholly set aside, and a body of imaginative artists have treated familiar Bible-subjects in their own way. The figures recall the singularly beautiful sculptures on the west front of Auxerre Cathedral. The number of these full-page pictures is in the Paris volume seventy-eight, in Mr. Thompson's volume six only. Both volumes also contain large historiated initials in the text.

<sup>1</sup> *Mémoires de la Société nationale des Antiquaires de France*, t. lviii. Paris, 1899. See also the valuable album of reproductions edited by M. Henri Omont. Paris, Berthaud, n.d.

<sup>2</sup> *Douze livres royaux*, pp. 37-51. Paris, 1902.

These twin manuscripts were originally of the same size. The Psalter of St. Louis has never been cut down, and has the original edges patterned with cross lines. It measures  $8\frac{1}{4} \times 5\frac{7}{8}$  inches. Mr. Thompson's volume has been slightly reduced by the binder, and measures  $7\frac{1}{8} \times 5\frac{1}{2}$  inches. But the area occupied by the text is the same, the number of lines is the same, and the nature of the writing, of the decoration and of the miniatures, as well as the contents of the Kalendars, point conclusively to a common origin. As to the atelier at which they were illuminated not even a surmise is possible. The researches of French scholars, which have lately thrown so much light on the craftsmen of subsequent periods, have not yet led to any discoveries respecting the Parisian illuminators of the time of St. Louis. In the earliest existing list of them, that of the *Rôle de la taille* of 1292, the names of five illuminators, Raoul, Thomas, Jehan l'Englois, Gregoire, and Courrat, are given with various addresses, while eleven others, Bernar, Baudouin, Nicholas, Guiot his assistant, another Guiot, Honoré, Richart de Verdun his son-in-law, Thomassin his assistant, Jehan, Heude, and Climent, lived close together in the Rue Erembourc-de-Brie (now Rue Boutebrie), which ran at right angles from the Rue aus Escrivains (now Rue de la Parcheminerie), where most of the scribes and booksellers had their quarters. Of these illuminators Honoré, who worked for Philippe le Bel in 1296, was the most important, and M. Henry Martin, from whose valuable article in the *Bulletin du Bibliophile* for August, 1904, I have taken these particulars, points out that, as he had a married daughter in 1292, he may have been already established as an illuminator in the reign of St. Louis. But at present this can only be a matter of conjecture. A portrait of a Parisian illuminator, c. 1250, is given on the title-page, from MS. 1179 at Vienna.

Parisian illuminators of the end of the thirteenth century.

Turning now more specially to Mr. Thompson's volume, I propose first to discuss its provenance, and then to describe its liturgical contents. I shall afterwards indicate, as best I can, the nature of its artistic embellishment, and the number of hands employed on the initials, line-endings, and minia-



tures. In dealing with the book in its liturgical and artistic aspects I shall have to make constant reference to the companion Psalter at Paris. I have to thank the Rev. E. S. Dewick for kindly solving several liturgical problems which were beyond my knowledge.

Mr. Thompson's MS. written for a lady.

PROVENANCE.—It has been pointed out both by Dr. Haseloff and by M. Delisle that Mr. Thompson's manuscript was written for a woman, as the feminine form *peccatrix* is found in the prayers on ff. 240 *b* and 241. There is internal evidence which enables us to infer her identity.

As in the Psalter of St. Louis the line-endings are largely heraldic; but whereas in that volume the arms of Provence recur constantly, in Mr. Thompson's volume the lilies of France and the castles of Castile hold the field almost entirely; in three line-endings only (on ff. 169 *b* and 174)<sup>1</sup> do the castles alternate with the pales of Provence. This seems conclusive evidence that the lady for whom the book was executed was not St. Louis's queen, Marguerite of Provence. On the contrary, one must search for a daughter of Louis VIII and Blanche of Castile (whose obits on Nov. 8, 1226, and Nov. 27, 1252, are recorded in the Kalendar), and one is forced to conclude that the original owner was Isabelle of France, whose saintly life led to her beatification. She was the only sister of St. Louis who survived infancy.

Isabelle of France, sister of St. Louis.

Born in March, 1225, eleven years after St. Louis, and less than two years before their father's death, Isabelle inherited a large fortune. She was sought in marriage in 1244 by the Emperor Conrad IV, and was promised six years later to Hugh of Lusignan XI, Comte de la Marche. But she preferred to renounce the world, and in 1255 founded for the sisters of St. Clare the monastery of the Humility of the Blessed Mary, afterwards known as Longchamp, near Paris. Here she retired in 1260, and died and was buried ten years later, 23 February, 1270, from a malady attributed to her austerities. Her Lady in Waiting, Agnes of Harcourt, a subsequent abbess of the monastery, who died in 1291, has left a

<sup>1</sup> These were done together, being adjoining pages of the same piece of vellum.

long eulogy of her mistress, from which I have taken some interesting passages:

"In her youth she was full graceful, and of great beauty, and for all that she was so noble of lineage, yet was she higher and more noble in her conduct. She knew well that that alone is true nobility which is an ornament of the spirit through goodness of soul and sanctity of life, as will appear in what follows. She was daughter and spouse and special friend of our Lord Jesus Christ, and all her desires, and all her thought, and all her labours were to destroy sin and plant virtues in herself and in others. She was a mirror of innocence, an example of penitence, a rose of patience, a lily of chastity, a fountain of pity. She was a school of all good conduct.

Her character described by her Lady in Waiting.

"When she was sufficiently introduced to letters, she studied to learn to work in silk, and made stoles, and other vestments for holy Church. . . . Once she worked with her own hands a kerchief, which the saintly King Louis, her brother, asked of her, and begged of her full graciously that she would give it him, and he would put it of a night on his head: but she would not give it him, as I sister Agnes of Harcourt, who was present, heard from her mouth with my own ears. She answered the King and said: 'I propose that it shall be given to Our Lord, for it is the first that ever I worked.' And he prayed her and said: 'Sister, then I pray you to work another for me to have,' and she replied: 'I am quite willing if I work more of them.' And this kerchief she sent secretly to a poor woman who lay in great languor, whom she supplied very heedfully each day with dainties from her table. And the Lady Jeanne and the Lady Peironnelle of Montfort heard of this matter of the kerchief, and went to the poor woman secretly, and bought it, and gave her as much as she would take for it, and it now belongs to the Nuns of St. Anthony, and they keep it as a relic.

"It was her custom to be at prayer in her oratory, and she would enter her room and be there till noon studying the holy Scriptures, such as the Bible and the holy Gospels, and the lives of the saints: for she understood Latin right well, and so well she understood it that when the chaplains had



written her letters which she had them make in Latin, and they brought them to her, she used to correct them, if there was any false word, and I sister Agnes of Harcourt saw this thing many times, and other persons also.

"She had a beautiful head, and glossy all to no purpose, and when they combed it her maidens would take the hairs that fell and keep them full carefully: so that one day she asked them why they did this, and they replied, 'Madam, we keep them, so that when you are a Saint we shall keep them as relics.' She laughed at them, and made nought of it, and held these things as folly.

"She spoke marvellously small, and much did she hold silence, and when she spoke it was full prayerfully and thoughtfully. For all the world would she not have said a false word to anyone, no oath heard I ever issue from her mouth. When she had said a word it was never recalled, for nothing would she do the contrary. Much did she study to fulfil the words of the Gospel, especially by works of pity, for which Our Lord said that he would praise her at the General Judgement: For a long time, after she had heard her office before dining, she made to come great multitudes of poor, so that her room was all surrounded with them, and she served them with her own hands with bread, wine, soup and pittances. The great multitudes of private alms which she gave, both to religious and to lay folk so many were they that one could not recount them."

Owned by  
Charles V of  
France.

The next owner, of whom there is definite evidence, is Charles V of France, for whom the Office of the Holy Ghost, added in the fourteenth century and now mutilated and much discoloured, may have been made. The first word of the second leaf of the original text is *figuli*, which enables us to identify the entry in an inventory drawn up in 1380, and printed by M. Delisle in his invaluable *Cabinet des manuscrits*. It is as follows: "3291. *Un très bel psautier, très noblement escript, avecques les vigiles des mors, de plusieurs histoires au commencement. Figuli. A Vincennes.*"<sup>1</sup>

<sup>1</sup> No. 246 in the same inventory is "*Unes heures qui furent madame Ysabel*,"

Like the Hours of Yolande of Flanders, which has been its companion in three collections during the last sixty years, it does not occur in any later catalogue of the royal library of France, and after the death of Charles V its history cannot be traced further until about 1850, when it formed part of the collection of Mr. John Boykett Jarman. In an account of the little Book of Hours above-mentioned, I have described how Mr. Jarman lived near the Thames, and having placed his manuscripts in his cellar for safety against fire when he left home found them on his return nearly ruined by immersion for two days in water, owing to a sudden flood. This book was tightly clasped, and the text and ornament happily escaped ruin, but the margins are somewhat water-stained throughout. It was rebound in crimson velvet with silver clasps, the edges being gilt and gaufered either then or at an earlier period in the nineteenth century. On February 24, 1854, it was purchased by Ruskin, who wrote of it two days later in his diary: "On Friday the 24<sup>th</sup> I got the greatest treasure I have yet obtained in all my life." Mr. Thompson obtained it in March, 1901, from his representatives.

Recent owners:  
J. B. Jarman.

John Ruskin.

LITURGICAL CONTENTS.—Five written leaves (two after f. 64, two after f. 226, and one after f. 241) were missing when Ruskin made this acquisition, as is shown by his careful foliation. Six leaves subsequently placed by him in his Drawing School at Oxford, and three that he gave to Professor Charles Eliot Norton, have been restored to the book, which is being rebound in red sealskin. The total number of leaves is 309, namely 5 ruined ff. of the fourteenth century (now placed at the end) and ff. xiii + 291 of the original book. There are 18 lines to the page.

*Collation of original book.* Full-page pictures 6 ff., Kalendar 6 ff. 1<sup>12</sup>-5<sup>12</sup>, 6<sup>12</sup> (lacks 5 and 6), 7<sup>12</sup>-16<sup>12</sup>, a<sup>12</sup>-c<sup>12</sup>, C<sup>2</sup> (lacks 2), d<sup>10</sup> (lacks 1), e<sup>12</sup> (lacks 7), f<sup>12</sup>-h<sup>12</sup>, i<sup>10</sup> (10, a blank, lacking).

and No. 162 is "*Un messel à l'usage de Rome, qui estoit madame Ysabel*." I do not know whether these references are to Isabelle sister of St. Louis or to another.



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*Kalendar.* This is beautifully written in alternate lines of blue and burnished gold, each month occupying a page. The letters KL are inscribed in pink and blue on a square gold panel at the head of each month, but, curiously enough in a book of this magnificence, there are no illustrations of the Labours of the Months or of the Signs of the Zodiac. This remark applies also to the Paris volume.

A Sainte Chapelle  
Kalendar, c.  
1260-70.

The varying importance of the feasts is usually indicated, whether (1) *Annuum festum*, (2) *Duplum*, (3) *Semiduplum*, (4) a feast of nine lessons, (5) of three lessons, or (6) a simple *Memoria*.

(1) The feasts of the Nativity, Annunciation, Purification and Assumption of the Virgin, the Nativity and Resurrection of Jesus Christ, Epiphany, the Invention and Exaltation of the Cross, All Saints, and St. Denis (Oct. 9) are marked *Annuum festum*, as well as three feasts specially connected with the Sainte Chapelle, viz. *Dedicatio sancte capelle Par.* (April 26), *Sollempnitas sancte corone* (Aug. 11) and *Translatio sacro-sanctarum reliquiarum* (Sept. 30).

(2) The octaves of many of the above, the feasts of the Circumcision, All Souls, the Apostles, the Innocents, of Saints Michael, John the Baptist, Stephen, Martin, Nicholas, Blaise, Clement, Mary Magdalene, Thomas of Canterbury and Marcellus of Paris (Nov. 3), and of the Invention of St. Denis and his companions (April 22) are marked *Duplum*.

(3) The feasts of Saints Augustine, Laurence, Vincent, Giles, Bernard, Katharine, Germanus of Paris (May 28), William of Bourges (Jan. 10), and of the Invention of St. Stephen are marked *Semiduplum*.

(4) Among the feasts of nine lessons it is only necessary to mention, as having some Parisian significance, Genovefe (Jan. 3 and *de miraculo* Nov. 26), Quiriaci (May 4), Landerici (June 10), Leufredi (June 21), Trans. Eligii (June 25), Trans. Thome (July 7), Turiani (July 13), Trans. Marcelli (July 26), Anne matris b. Marie (July 28 instead of July 26), Germani (of Auxerre, July 31), Justini (Aug. 8), Georgii et Aurelii (Aug. 27), Lupi (Sept. 3), Francisci (Oct. 3 instead of Oct. 4), Auree (Oct. 4), Jeronimi (Oct. 5 instead of



Sept. 30, the day of the Translation of the Relics), Saviniani et Potentiani (Oct. 19), Maglorii (Oct. 24), Lucani (Oct. 30), Oct. Marcelli (Nov. 8), Maturini (Nov. 9), Gendulfi (Nov. 13), Edmundi (of Pontigny and Canterbury, Nov. 16), Aniani (Nov. 17), Severini (Nov. 24), Oct. Clementis (Nov. 28) and Eligii (Dec. 1).

(5, 6) Other entries that may be named, either feasts of three lessons or memoriae, are the following: Luciani, etc., (Jan. 8), Boniti (Jan. 15), Fursei (Jan. 16), Speusippi Eleusippi et Meleusippi, Sulpicii (Jan. 17), Launomari (Jan. 19), Babile (Jan. 24), Paule matrone (Jan. 29), Batildis (Jan. 30), Metranni (Jan. 31), Eulalie (Feb. 12), Honorine (Feb. 27), Reguli (Ap. 23), Amatoris (May 1), Fortunati (May 5), Honorati (May 16), Donatiani et Rogatiani (May 24), Cancii Canciani et Cancianille (May 31), Rufi et Valerii (June 14), Aviti (June 17), Paulini (June 22), Agliberti et Agoardi (June 24), Leonori (July 1), Nummii (July 8), Victoris (July 21), Transfiguratio Domini (July 27), Sansonis (July 28), Eusebii (Aug. 1), Exuperii (Aug. 2), Ynnii Mennii (=Yonii Memmii, Aug. 5), Tyburtii (Aug. 11), Hirenei et Habundi (Aug. 26), Juliani (Aug. 28), Mederici (Aug. 29), Agili et Fiacri (Aug. 30), Godograndi (Sept. 3), Siri et Inventii (Sept. 12), Maurilii (Sept. 13), Signi (Sept. 19), Paterni (Sept. 23), Andochii Tyrsi et Felicis (Sept. 24), Firmini (Sept. 25), Senatoris (Sept. 26), Ceranni (Sept. 27), Piat et Bavonis (Oct. 1), Sereni (Oct. 2), Candidi (Oct. 3), Sergi, Bachi, etc. (Oct. 7), Demetrii (Oct. 8), Nichasii (of Rouen, Oct. 11), Luciani, etc. (Oct. 16), Gerbonii (Oct. 17), Erblandi (Oct. 18), Caprasii (Oct. 20), Mellonis (Oct. 22), Lupi (Oct. 25), Faronis, Trans. Genovefe (Oct. 28), Guinali (Nov. 3), Clari (Nov. 4), Leti (Nov. 5), Herculani (Nov. 7), Verauni (Nov. 10), Eugenii et Macuti (Nov. 15), Aude (Nov. 18), Parisius susceptio reliquiarum (Dec. 4), Fare (Dec. 7), Gentiani Fusciani et Victorici (Dec. 11) and Columbe (Dec. 31). Nearly all these entries belong to the regular Paris Kalendar, and an unguarded readiness to see in some of them an evidence of local origin has led to many Paris books being ascribed to other districts.

There are besides four important obits, as follows:

Royal obits in the Kalendar.

Feb. 8. *Obitus Roberti comitis Attrebatensis* (Robert of Artois, brother of St. Louis and Isabelle, d. 1249).

July 14. *Obitus regis Phylippi regis Francorum* (Philippe-Auguste, their grandfather, d. 1223).

Nov. 8. *Obitus Ludovici regis Francorum* (Louis VIII, their father, d. 1226).

Nov. 27. *Obitus Blanchie regine Francorum* (Blanche of Castile, their mother, d. 1252).

These obits are also found in the companion Psalter at Paris. In that volume the Kalendar is written with less splendour. No gold is used, the entries being in black, red, and blue from January to March, and subsequently in black and red only. The letters KL are in gold on blue and pink panels, reversing the treatment in the present book. The contents are practically the same, the small differences being of no importance, and due probably in every case to the carelessness of one or the other scribe. There is abundant evidence that they were copied from the same original, the same errors and misspellings being found in both, but the scribe of the Paris MS. was the less conscientious of the two, often omitting names which would not come well into his line. In his *Douze livres royaux* (pp. 105-111) M. Delisle has printed the Kalendar of the Paris volume, indicating the slight variations (chiefly additions) found in Mr. Thompson's manuscript. I propose now to give the Kalendar as it stands in the latter, and to point out the entries omitted from the Paris book, which contains no name written by the original scribe that is absent from Mr. Thompson's book. It is impossible to find a more typical and authoritative Paris Kalendar of the thirteenth century. It agrees in the main with that of the Missal of the St<sup>e</sup> Chapelle, c. 1320, Harl. 2891 at the British Museum, in which however the obit of Robert of Artois is omitted, and *Obitus Ludovici primogeniti regis francorum Lud.* (Jan. 11) is given. He was the eldest son of St. Louis and died young.



*Jani prima dies et septima fine timetur.  
Januarius habet dies xxxi, luna xxx.*

Kalendar.	Jan.	1	Circumcisio Domini, <i>Duplum.</i>	<i>Dies.</i>
		2	Oft. s. Stephani, <i>iiij l. Si dominica fuerit, ix l.</i>	
		3	Genovefe v. <i>ix l. Oft. s. Johannis, Memoria.</i>	
		4	Oft. s. Innocentium, <i>iiij l. Si dominica fuerit, ix l.</i>	
		5	Oft. s. Thome ep. et m., <i>iiij l. Symeonis conf. Mem. Missa de vigilia.</i>	
		6	Epyphanie domini, <i>Annuum festum.</i>	
		7	<i>Hic ponitur clavis lxx.</i>	
		8	Luciani et Maxiani <sup>1</sup> et Juliani m., <i>M.</i>	
		9		
		10	Guillermi Bituricensis archiep., <i>Semiduplum.</i>	
		11		
		12		
		13	Oft. Epyphanie, <i>Duplum.</i> Hylarii et Remigii ep., <i>M.</i>	
		14	<i>Februarii.</i> Felicis in Pincis, <i>iii l.</i>	
		15	Mauri ab., <i>iii l. Boniti ep. et c., M.</i>	
		16	Marcelli p. et m., <i>iii l. Fursei conf., M.</i>	
		17	Pseusippi Eleusippi Meseulippi <sup>2</sup> m., <i>iii l. Sulpicii ep. Antonii ab.</i>	
		18	Prisce v., <i>iii l. Sol in aquario. Initium lxx.</i>	
		19	Lannomari <sup>3</sup> ab.	
		20	Fabiani et Sebastiani, <i>ix l.</i>	
		21	Agnetis v., <i>ix l.</i>	
		22	Vincentii m., <i>Semiduplum.</i>	
		23	Emerentiane v., <i>iii l.</i>	
		24	Babile sociorumque eius m., <i>iii l.</i>	
		25	Conversio s. Pauli, <i>Duplum.</i> Prejecti m., <i>M.</i>	<i>Dies.</i>
		26	Policarpi ep. et m., <i>iii l.</i>	
		27	Juliani ep. et c., <i>ix l. Johannis ep. et c., M.</i>	
		28	Agnetis secundo, <i>iii l.</i> <sup>4</sup>	
		29	Paule matrone, <i>iii l.</i>	
		30	Batildis regine, <i>iii l. Si dominica fuerit, ix l.</i>	
		31	Metranni m., <i>M.</i>	

<sup>1</sup> For Maximiniani, in both MSS.

<sup>2</sup> For *Speusippi, Meleusippi*. So in both MSS.

<sup>3</sup> For *Launomari*, in both MSS.

<sup>4</sup> In the Paris MS. *Karolus magnus* is added in a fourteenth-century hand.

*Quarta subit mortem, prosternit tertia fortem.<sup>1</sup>*

*At februi quarta est procedit tertia finem.<sup>2</sup>*

*Februarius habet dies xxviii, luna xxix.*

Feb.	1	Ignatii ep., <i>iii l. Brigide v, M.</i>	Kalendar.
	2	Purificatio b. Marie, <i>Annuum festum.</i>	
	3	Blasii ep. et m., <i>Duplum.</i>	
	4		<i>Dies.</i>
	5	Agathe v. et m., <i>ix l.</i>	
	6	Vedasti et Amandi ep., <i>iii l.</i>	
	7		
	8	Obitus Roberti comitis Attrenbatensis. <sup>3</sup> <i>Initium xl.</i>	
	9		
	10	Scolastice v., <i>iiij l.</i>	
	11		
	12	Eulalie v. et m., <i>M.</i>	
	13		
	14	Marcii. Valentini m., <i>iii l.</i>	
	15		
	16		
	17	<i>Sol in piscis.<sup>4</sup> Ultimus terminus lxx.</i>	
	18	<i>Adam hic peccavit.</i>	
	19		
	20		
	21		
	22	Cathedra S. Petri, <i>ix l. Initium veris.<sup>5</sup></i>	
	23		
	24	Mathie ap., <i>Duplum. Locus bisexti, quota feria et concurrens.<sup>6</sup></i>	
	25		
	26		<i>Dies.</i>
	27	Honorine v. et m.	
	28		

<sup>1</sup> This and the remaining verses that are common to both MSS. (except that for August) belong to the series most frequently met with, of which the verse for January is *Prima dies mensis et septima truncat ut ensis*.

<sup>2</sup> Second verse absent from Paris MS. This verse and the other verses peculiar to Mr. Thompson's MS. (February-June) belong to the same series as the verse given to January in both MSS.

<sup>3</sup> For *Attrenbatensis*, in both MSS.

<sup>4</sup> For *piscis*, in both MSS.

<sup>5</sup> Written *neris* in Mr. Thompson's MS.

<sup>6</sup> *Locus—concurrens* omitted from the Paris book, *et* should be *est*.



## PSALTER AND HOURS OF

*Primus mandentem dirumpit quarta bibentem.  
Martis prima necat cuius sub cuspide quarta est.<sup>1</sup>  
Marcius habet dies xxxi, luna xxx.*

Kalendar.	Mar.	1	Albini ep. et c., <i>M.</i> Hic mutantur concurrentes.	Dies.
		2		
		3		
		4		
		5		
		6	Ultima incensio lune.	
		7	Prima incensio lune.	
		8		
		9		
		10		
		11	Clavis pasche.	
		12	Gregorii p., ix l.	
		13		
		14		
		15		
		16		
		17	Gertrudis v., <i>M.</i> Sol in ariete.	
		18	Primus <sup>2</sup> seculi. Hic mutantur anni ab origine mundi.	
		19		
		20	Equinoctium.	
		21	Benedicti ab.	
		22	Primum pascha. Sedes epactarum. Hic incipit ciclus decen- novenalis.	
		23		
		24	Locus concurrentium.	
		25	Annuntiatio dni, Annuum festum. Adam psalmatus <sup>3</sup> Christus passus est.	
		26		
		27	Resurrectio domini, Annuale festum.	
		28	Dies eger. <sup>4</sup>	
		29		
		30		
		31		

<sup>1</sup> This second verse is absent from the Paris MS.

<sup>2</sup> The Paris MS. inserts *dies*.

<sup>3</sup> For *plasmatus*. So in both MSS.

<sup>4</sup> Written *eg*.

*Denus et undenus est mortis vulnere plenus.  
Aprilis decima est undena a fine salutis.<sup>1</sup>  
Aprilis habet dies xxx, luna xxix.*

	April	1		Kalendar.
		2		
		3		
		4		
		5	Ambrosii ep. et c., iii l.	
		6		
		7		
		8		
		9		
		10		Dies.
		11	Leonis p. et c., <i>M.</i>	
		12		
		13	Eufemie v., iii l.	
		14	Maii. Tyburtii, Valeriani et Maximiani <sup>2</sup> m., iii l.	
		15	Clavis rogationum.	
		16		
		17	Sol in tauro.	
		18		
		19		
		20		Dies.
		21		
		22	Inventio corporum Dyonisii sociorumque eius, <i>Duplum</i> . Oportune v., <i>M.</i>	
		23	Georgii m., q̄. <sup>3</sup> ix l. Reguli ep., <i>M.</i>	
		24		
		25	Marci euuangeliste, q̄. <sup>3</sup> ix l. Letania maior. Ultimum pascha.	
		26	Dedicatio sce capelle Par., Annuum festum.	
		27		
		28	Vitalis m., iii l.	
		29	Petri m., q̄. <sup>3</sup> ix l.	
		30		

<sup>1</sup> The second verse absent from the Paris MS.

<sup>2</sup> So in both MSS. for *Maximi*.

<sup>3</sup> The meaning of this contraction for *quasi*, which occurs in the entries for April 23, 25, 29, and May 4 and 6, in Mr. Thompson's copy only, has been explained to me by the Rev. E. S. Dewick, who owns a fifteenth-century manuscript from the Sainte Chapelle in which to the entry of May 6 is added *iii l. q̄ ix l.*, meaning that only three lessons were read but that the feast ranked as one of nine lessons.



*Tercius occidit et septimus ora relidit.*  
*Tercius in maio lupus est et septimus anguis.*<sup>1</sup>  
*Maius habet dies xxxi, luna xxx.*

Kalendar.	May	1	Phylippi et Jacobi ap., <i>Duplum</i> . Amatoris ep., <i>M</i> .
		2	Ost dedicationis ecclesie, <i>Duplum</i> .
		3	Inventio sce crucis, <i>Annuum festum</i> . Alexandri, Eventii et Theodoli m.
		4	Quiriaci ep. et m., <i>qz.</i> <sup>2</sup> <i>ix l.</i>
		5	Fortunati ep. et c., <i>M</i> .
		6	Johannis ante portam latinam <i>qz.</i> <sup>2</sup> <i>ix l.</i>
		7	
		8	
		9	
		10	Gordiani et Epimachi m., <i>iii l.</i> Maturini c., <i>M</i> .
		11	Mamerti ep. et c., <i>M</i> . Maiolis <sup>3</sup> ab., <i>M</i> .
		12	Nerei et Archillei <sup>4</sup> et Pancracii m., <i>iii l.</i>
		13	
		14	
		15	
		16	<i>Junii</i> . Honorati ep. et c., <i>M</i> . Adventus spiritus sancti.
		17	
		18	<i>Sol in geminis</i>
		19	Potentiane v., <i>M</i> .
		20	
		21	
		22	
		23	
		24	Donatiani et Rogatiani m., <i>iii l.</i>
		25	Urbani pape et m., <i>iii l.</i> <i>Initium estatis</i> .
		26	
		27	
		28	Germani ep. Par., <i>Semiduplum</i> . Caurani m., <i>M</i> . <sup>5</sup>
		29	
		30	
		31	Cancii, Canciani et Cancianille m., <i>iii l.</i> Petronille v., <i>M</i> .

<sup>1</sup> The second verse absent from the Paris MS. The days are not marked in either MS.

<sup>2</sup> See note 3 to April.

<sup>3</sup> So in both MSS. for *Maioli*.

<sup>4</sup> For *Achillei*. <sup>5</sup> *Caurani* (for *Carauni*) omitted from Paris MS.

*Denus palescit quindenus federa nescit.*  
*Junius [in] decimo quindenum a fine salutat.*<sup>1</sup>  
*Junius habet dies xxx, luna xxix.*

June	1	Nichomedis m., <i>iii l.</i>	Kalendar.
	2	Marcellini et Petri m., <i>iii l.</i>	
	3	<i>Ultima incensio lune</i> .	
	4		
	5		
	6		
	7		
	8	Medardi et Gildardi ep., <i>iii l.</i>	
	9	Primi et Feliciani m., <i>iii l.</i>	
	10	Lauderici <sup>2</sup> ep. et c., <i>ix l.</i>	[ <i>Dies</i> ]. <sup>3</sup>
	11	Barnabe ap., <i>Duplum</i> . <sup>4</sup>	
	12	Basilidis, Cirini, Naboris, Nazarii et Celsi, m., <i>iii l.</i>	
	13		
	14	<i>Julii</i> . Basilii ep., <i>ix l.</i> Rufi et Valerii m., <i>M</i> . <i>Solsticium</i> .	
	15	Viti, Modesti et Crescentie m., <i>iii l.</i>	
	16	Cirici et Julite matris eius, <i>iii l.</i> <i>Sol in cancro</i> . <i>Dies</i> . <sup>5</sup>	
	17	Aniti <sup>6</sup> ab., <i>iii l.</i>	
	18	Marci et Marcelliani m., <i>iii l.</i> Fortunati ep., <i>M</i> . Marine v., <i>M</i> .	
	19	Gervasii et Prothasii m., <i>iii l.</i>	
	20	<i>Solsticium estivale</i>	
	21	Leuffredi ab., <i>ix l.</i>	
	22	Paulini ep. et c., <i>iii l.</i>	
	23	<i>Missa de vigilia</i> .	
	24	Nativitas S. Johannis bapt., <i>Duplum</i> . Agriberti et Agoardi, <sup>7</sup> <i>M</i> .	
	25	Translatio s. Eligii, <i>ix l.</i>	
	26	Johannis et Pauli m., <i>iii l.</i> <i>Si dominica fuerit ix l.</i>	
	27		
	28	Leonis pape <i>M</i> . <i>Missa de vigilia</i> .	
	29	Apostolorum Petri et Pauli, <i>Duplum</i> .	
	30	Commemoratio s. Pauli, <i>Duplum</i> . Marcialis ep., <i>M</i> .	

<sup>1</sup> The second verse absent from the Paris MS. This is the last of the extra verses in Mr. Thompson's MS.

<sup>2</sup> For *Landerici*, in both MSS.

<sup>3</sup> Omitted from both MSS.

<sup>4</sup> Omitted from the Paris MS.

<sup>5</sup> *Dies* omitted from Paris MS., which has *tauro* for *cancro*.

<sup>6</sup> For *Auiti*, in both MSS.

<sup>7</sup> *Agriberti* (for *Agliberti*) and *Agoardi* omitted from the Paris MS.



*Tredecimus mactat iulii decimus labefactat.  
Iulius habet dies xxxi, luna xxx.*

- Kalendar. July 1 Oct. s. Johannis bapt., *ix l.* Leonori ep. et c.  
2 Processi et Martiniani m.  
3  
4 Translatio et ordinatio s. Martini, *ix l.*  
5  
6 Oct. Apostolorum, *ix l.*  
7 Trans. s. Thome m., *ix l.* Claudii sociorumque eius, *M.*  
8 Nunnii<sup>1</sup> c., *iii l.*  
9 Zenonis, m., *M.*  
10 Septem fratrum, *iii l.*  
11 Translatio s. Benedicti *ix l.*  
12  
13 Turiani ep. et c., *ix l.* Dies.  
14 Obitus regis Phylippi regis Francorum.  
15 Dies caniculares hic incipiunt.  
16 Augusti.  
17 Sol in leone.  
18 Arnulfi ep. et m., *ix l.*  
19  
20 Margarete v. et m., *iii l.*  
21 S. Victoris m., *ix l.* Praxedis v., *M.*  
22 Marie Magdalene, *Duplum.* Wandregisili ab., *M.* [Dies].<sup>2</sup>  
23 Appollinaris v. et m., *iii l.*  
24 Cristine, v. et m., *iii l.*  
25 Jacobi ap., *Duplum.* Christofori et Cucufatis m., *M.*  
26 Translatio s. Marcelli ep. et c., *ix l.*  
27 Transfiguratio dni, *iii l.* Si dominica fuerit, *ix l.*  
28 Anne matris beate Marie v., *ix l.* Pantaleonis m., *M.* San-  
sonis ep., *M.*<sup>3</sup>  
29 Felicis, Simplicii, Faustini et Beatricis m., *iii l.* Lupi et  
Guillelmi ep. et c.  
30 Abdon et Sennes m., *iii l.*  
31 Germani autisiodorensis ep., *ix l.*

<sup>1</sup> So in both MSS. for Nummii.

<sup>2</sup> Omitted from both MSS. <sup>3</sup> Sansonis omitted from the Paris MS.

*Percutit ut funda lux prima diesque secunda.<sup>1</sup>  
Augustus habet dies xxxi, luna xxx.*

- Aug. 1 Ad vincula s. Petri, *ix l.* Machabeorum m., *M.* Eusebii Kalendar.  
m., *M.*<sup>2</sup> Exuperii ep., *M.* Fidei et Spei et Caritatis et  
Sapientie matris earum, *M.*  
2 Stephani pape et m., *iii l.*  
3 Inventio s. Stephani cum sociis eius, *Semiduplum.*  
4  
5 Dominici c., *ix l.* Ynnii m., *M.* Mennii ep. et c., *M.*<sup>3</sup>  
6 Syxti ep. et m., *iii l.* Felicissimi et Agapiti, *M.*  
7 Donati ep. et m., *iii l.*  
8 Justini m., *ix l.* Ciriaci, Largi et Smaragdi, *M.*  
9 Romani m., *iii l.* Missa de vigilia.  
10 Laurentii m., *Semiduplum.*  
11 Sollemnitas sancte corone, *Annuum festum.*  
12 Tyburcii m., *M.*  
13 Ypoliti sociorumque eius, *ix l.*  
14 Septembris. Eusebii pres., *M.*  
15 Assumptio beate Marie v., *Annuum festum.*  
16  
17 Oct. s. Laurentii, *M.*  
18 Oct. s. Corone, *Duplum.*  
19  
20 Philiberti ab., *M.*  
21  
22 Octave b. Marie, *Duplum.* Tymothei et Symphoriani, *M.*  
23 Timothei et Appollinaris m., *M.*  
24 Bartholomei ap., *Duplum.* Audoeni ep. et c. *M.*  
25 Bernardi ab. clareval., *Semiduplum.* Genesi m., *M.*<sup>4</sup>  
26 Herenei et Habundi m., *iii l.*  
27 Georgii et Aurelii m., *ix l.* Rufi m., *M.*  
28 Augustini ep. et c., *Semiduplum.* Hermetis et Juliani, m., *M.*  
29 Decollatio s. Johannis bapt., *Duplum.* Sabine v., *M.*  
Mederici ab., *M.*<sup>5</sup>  
30 Felicis et Audacti m., *iii l.* Agili et Fiacri c., *M.*  
31

<sup>1</sup> The usual verse in this series is, *Prima necat fortem sternitque secunda cohortem.* The days are not marked in either MS.

<sup>2</sup> The names after Eusebii are absent from the Paris MS.

<sup>3</sup> So in both MSS. for Ynnii, Memmii.

<sup>4</sup> Ludovici added in a fourteenth-century hand in the Paris MS.

<sup>5</sup> Mederici omitted from the Paris MS.



*Tercia septembris et denus sunt*<sup>1</sup> *mala membris.*  
*September habet dies xxx, luna xxx.*

- Kalendar. Sept. 1 Egidii abbatis, *Semiduplum.* Prisci m.,<sup>2</sup> *M.*  
 2 Antonini m. *iii l.*  
 3 Lupi ep. et c., *ix l.* Godograndi ep. et m., *M.*<sup>3</sup>  
 4 Marcelli m., *M.*  
 5 Victorini ep. et m., *iii l.* Bertini ab., *M.*  
 6  
 7 Glodoaldi c., *ix l.* Godograndi<sup>4</sup> ep. et m., *M.*  
 8 Nativitas beate Marie v., *Annuum festum.* Adriani m., *M.*  
 9 Gorgonii m., *M.*  
 10  
 11 Prothi et Jacinthi m., *M.*  
 12 Siri et Inventii m., *M.*  
 13 Maurilii ep. et c., *M.*  
 14 *October.* Exaltatio s. Crucis, *Annuum festum.* Cornelli et  
     Cypriani m., *M.*  
 15 Oct. beate Marie, *Duplum.* Nichomedis m., *M.*  
 16 Eufemie v. et m., *M.* Lucie et Geminiani m., *M.*  
 17 Lamberti ep. et m., *M.* *Sol in libra.*<sup>5</sup>  
 18  
 19 Oct. sce Crucis, *Duplum.* Signi c., *M.*  
 20 *Vigilia.* *Equinoctium autumpnum.*  
 21 Mathei ap. et euuangeliste, *Duplum.* *Dies.*  
 22 Mauricii sociorumque eius, *ix l.*  
 23 Tecle v. et m., *iii l.* Paterni ep. et c., *M.*  
 24 Antochii, Tyrsi et Felicis m., *M.*  
 25 Firmini ep. et c., *iii l.*  
 26 Senatoris ep. et c., *M.*  
 27 Cosme et Damiani m., *ix l.* Ceranni ep. et c., *M.*  
 28  
 29 S. Michaelis archangeli, *Duplum.*  
 30 Translatio sacro-sanctarum reliquiarum, *Annuum festum.*

<sup>1</sup> The usual reading is *fert.* The first of the two days is not marked in either MS.

<sup>2</sup> *Prisci* omitted from the Paris MS.

<sup>3</sup> *Godograndi* omitted from the Paris MS. on this, the usual date. It appears in both MSS. through an error on Sept. 7.

<sup>4</sup> See Sept. 3, the usual day for this saint. In the Paris MS. the entry occurs on Sept. 7 only, on which day *Euvrtii* is usually found in Paris Kalendars.

<sup>5</sup> *Sol in libra* omitted from the Paris MS.

*Tercius et denus est sicut mors alienus.*  
*October habet dies xxxi, luna xxx.*

- Oct. 1 Remigii ep. et c., *ix l.* Germani et Vedasti et Bavonis m., *M.*<sup>1</sup> Kalendar.  
 2 Leodegari ep., *ix l.* Sereni c., *M.*  
 3 Francisci, *ix l.* Candidi m., *M.* *Dies.*  
 4 Auree v., *ix l.*  
 5 Jeronimi pbri, *ix l.*  
 6 Fidis v. et m., *M.*  
 7 Oct. translationis reliquiarum, *Duplum.* Marci pape, *M.*  
     Sergi Barchi Marcelli et Apulei m., *M.*<sup>2</sup>  
 8 Simeonis c., *ix l.* Demetrii m., *M.* *Vigilia.*  
 9 Dyonisii Rustici et Eleutherii m., *Annuum festum.*  
 10 Gereonis sociorumque eius, *M.*  
 11 Nichasii, Quirini et Firmini ep., *M.*  
 12  
 13  
 14 Calixti pape et m., *M.*  
 15  
 16 *Novembris.* Oct. Dyonisii, *Duplum.* Luciani Marciani et  
     Juliani, *M.*<sup>3</sup>  
 17 Gerbonii ep. et c.  
 18 Luce euuangeliste, *ix l.* Erblandi c., *M.* *Sol in scorpione.*  
 19 Saviniani et Potentiani sociorumque eorumdem, *ix l.*  
 20 Caprasii m., *M.*  
 21 Undecim milium virginum, *ix l.*  
 22 Hylarionis monachi, *iii l.* Mellonis ep. et c., *M.* *Dies.*  
 23 Severini ep. et c., *iii l.*  
 24 Maglorii ep. et c., *ix l.*  
 25 Crispini et Crispiniani m., *iii l.* Lupi ep. et c., *M.*  
 26  
 27 *Vigilia.*  
 28 Simonis et Jude ap'lorum, *Duplum.* Faronis ep., *M.*  
     Translatio Genouefe v., *M.*  
 29  
 30 Lucani m., *ix l.*  
 31 Quintini m., *iii l.* *Si dominica fuerit, ix l. Vigilia.*

<sup>1</sup> *Germani Vedasti et Bavonis* omitted from the Paris MS.

<sup>2</sup> *Sergi Barchi* (for *Bacchi*) *Marcelli et Apulei* omitted from the Paris MS.

<sup>3</sup> *Luciani Marciani et Juliani* omitted from the Paris MS.



*Scorpius est quintus et tercius ad male cunctus.<sup>1</sup>*  
*November habet dies xxx luna xxix.*

Kalendar.	Nov.	1	Festivitas omnium sanctorum, <i>Annuum festum.</i>	
		2	Commemoratio omnium fidelium defunctorum, <i>Duplum.</i>	
		3	Marcelli ep. Par., <i>Duplum.</i> Guinalis <sup>2</sup> ab., <i>M.</i>	
		4	Clari m., <i>M.</i>	
		5	Leti presb., <i>M.</i>	<i>Dies.</i>
		6		
		7	Herculani ep. et m.	
		8	Obitus Ludovici regis Francorum. Oct. s. Marcelli, <i>ix l.</i>	
			Quatuor coronatorum. <sup>3</sup>	
		9	Maturini c., <i>ix l.</i> Theodori <sup>4</sup> m., <i>M.</i>	
		10	Martini et Verauni ep. et c., <i>iii l.</i>	
		11	Martini ep. et c., <i>Duplum.</i> Menne m., <i>M.</i>	
		12	Leonis <sup>5</sup> c., <i>M.</i>	
		13	Gendulfi ep. et c., <i>ix l.</i> Bricii ep. et c., <i>M.</i>	
		14		
		15	Eugenii m., <i>M.</i> Macuti ep. et c., <i>M.</i>	
		16	Edmundi ep. et c., <i>ix l.</i>	
		17	Aniani ep. et c. <i>ix l.</i> Sol in sagittario.	
		18	Oct. s. Martini, <i>ix l.</i> Aude v., <i>M.</i>	
		19	S. Elyzabeth, <i>ix l.</i>	
		20		
		21	Columbani ab., <i>M.</i>	
		22	Cecilie v. et m., <i>ix l.</i>	
		23	Clementis pp. et m., <i>Duplum.</i>	
		24	Severini monachi, <i>ix l.</i> Grisogoni m., <i>M.</i> <sup>6</sup>	
		25	Katerine v., <i>Semiduplum.</i>	
		26	Genovefe v. de miraculo, <i>ix l.</i> Marcelli ep., <i>M.</i>	
		27	Agricole et Vitalis m., <i>M.</i> Obitus Blanchieregine Francorum.	
		28	Oct. s. Clementis, <i>ix l.</i>	<i>[Dies.]</i> <sup>7</sup>
		29	Saturnini ep. et m., <i>M.</i> Vigilia.	
		30	Andree ap., <i>Duplum.</i>	

<sup>1</sup> So in both MSS. The correct reading is *est nece cinctus*.

<sup>2</sup> For *Guinali*.

<sup>3</sup> *Quatuor coronatorum* omitted from the Paris MS.

<sup>4</sup> So in both MSS. for *Theodori*.

<sup>5</sup> For *Leonii*, in both MSS.

<sup>6</sup> *Grisogoni* omitted from the Paris MS.

<sup>7</sup> Omitted from both MSS.

*Septimus exanxius<sup>1</sup> virosus [denus] ut anguis.*  
*December habet dies xxxi, luna xxix.*

Dec.	1	Eligii ep. et c., <i>ix l.</i>	Kalendar.
	2		
	3		
	4	Parisius susceptio reliquiarum.	
	5		
	6	Nicholai ep. et c., <i>Duplum.</i>	
	7	Oct. s. Andree, <i>M.</i> Fare virginis, <i>M.</i>	<i>Dies.</i>
	8		
	9		
	10	Eulalie v. et m., <i>M.</i>	
	11	Germani <sup>2</sup> et Fusciani et Victorici m., <i>ix l.</i> Damasi pape, <i>M.</i>	
	12		
	13	Lucie v. et m., <i>ix l.</i>	
	14	<i>Januarii.</i>	
	15	Maximi ab., <sup>3</sup> <i>M.</i> O sapientia.	
	16		
	17		
	18	<i>Sol in capricorno.</i>	
	19		
	20		
	21	Thome ap., <i>Duplum.</i>	
	22		<i>[Dies]</i> <sup>4</sup>
	23		
	24	<i>Vigilia. Sine prostrata.</i>	
	25	Nativitas Domini, <i>Annuum festum.</i> Anastasie v., <i>M.</i>	
	26	Stephani prothomartyris, <i>Duplum.</i>	
	27	Johannis apostoli et ev., <i>Duplum.</i>	
	28	Sanctorum Innocentium, <i>Duplum.</i>	
	29	Thome martyris, <i>Duplum.</i>	
	30		
	31	Silvestri pape, <i>ix l.</i> Columbe v., <i>M.</i>	

<sup>1</sup> Both MSS. read *exanxius* for *exsanguis*, and omit *denus*.

<sup>2</sup> Error for *Gentiani*. So in both MSS.

<sup>3</sup> For *Maximini*, in both MSS.

<sup>4</sup> Omitted from both MSS.



Liturgical  
contents.

*Text of the Psalter.* There is nothing to remark about this, except that the misspelling *adiutari* for *adiutori* in the first verse of Psalm lxxx is found in both MSS.

*Canticles and Athanasian Creed* (f. 162). The usual Canticles follow the Psalms in both volumes. These are *Confitebor* (Isaiah, xii), *Ego dixi in dimidio* (Isaiah, xxxviii), *Exultavit* (i Samuel, ii), *Cantemus domino* (Exodus, xv), *Domine, audivi* (Habakkuk, iii), *Audite, celi* (Deuteronomy, xxxii), *Te deum* (by St. Ambrose), *Benedicite* (Daniel, iii), *Benedictus* (Luke, i), *Magnificat* (Luke, i) and *Nunc dimittis* (Luke, ii). These are accompanied by the Athanasian Creed, with the last verse of which the Paris MS. ends abruptly, owing to the removal of the final section. It is in a mediaeval binding of beech boards covered with silk, and there is only room for a few more leaves, on which would have been the Litany and Collects. Coupled with the negative evidence of the inventory of 1380, in which there is no mention of further contents, this justifies the conclusion that it never contained the Hours of the Virgin, the Penitential Psalms, or the Office of the Dead, which additions therefore give a special interest to Mr. Thompson's volume.

*Hours of the Virgin* (f. 177b). It is well known that until the fourteenth century the Psalter was the principal book of private devotion. The Office of the Dead was sometimes attached to it, but the Hours of the Virgin are very seldom met with much before A.D. 1300. Towards that year richly decorated Books of Hours, either separate or combined with Psalters, and for the most part of small size, seem to have been written in some quantities at Arras, Douai, Cambrai, Reims, Amiens, St. Omer, and other great scriptoria in the north-east of France, as well as in England.<sup>1</sup>

Combined  
Psalters and  
Hours.

<sup>1</sup> Examples of combined Psalters and Horae of about this date are Mr. Thompson's MS. 62, a Reims book formerly Ruskin's now in the Reid Collection at South Kensington, a beautiful little book containing a picture of St. Alicia formerly in the collection of William Morris, two larger volumes from Amiens and Douai belonging to Captain Holford, McClean 41 at the Fitzwilliam Museum, and MS. Lat. 1077 at the Bibliothèque Nationale. All these are either N. E. French or Netherlandish; and the list of such books from the same region could be easily extended, but the total number now in

The use is of Paris. I do not know at what date the Paris use was established, or how many thirteenth-century Paris Hours of the Virgin are in existence. I have been unable to find another, and they are certainly of excessive rarity. A summary of the arrangement will therefore be helpful to students, as although the main framework agrees with that of more recent manuscript and printed copies, there are differences in detail that are not without interest.

Hours of the  
Virgin of Paris  
use.

[*Ad matutinas* f. 177b.]

Domine labia mea, *etc.* Deus in adiutorium, *etc.* Gloria. Alleluya.  
*Inv.* Ave maria. *Ps.* Venite exultemus.  
*Hymn.* O quam glorifica.  
*Ps.* Domine dominus noster. *A.* Exaltata es.  
*Ps.* Celi enarrant. *A.* Paradysi ianue.  
*Ps.* Domini est terra. *A.* Ante thorum.  
*V.* Diffusa est. Propterea. Pater noster.  
*Benedictio.* Alma virgo. *Lectio I.* Surge beata virgo.  
*R.* Beata es. *V.* Ave maria. Ecce exaltata.  
*Bened.* Sancta dei genitrix. *Lectio II.* Cecos cordium.  
*R.* Sancta et immaculata. *V.* Benedicta tu. Quia quem celi.  
*Bened.* Oret pro famulis. *Lectio III.* O sacratissima virgo.  
*R.* Felix namque. *V.* Ora pro populo. Quia ex te ortus est.  
Gloria. Christus.  
*Ps.* Eructavit. *A.* Specie tua.  
*Ps.* Deus noster refugium. *A.* Adiuvabit eam.  
*Ps.* Fundamenta. *A.* Sicut letantium.  
*V.* Specie tua. Intende prospere.  
*Bened.* Sancta maria virgo. *Lectio IV.* Sancta maria virgo.  
*R.* Ecce virgo concipiet. *V.* Attollite portas. Et vocabitur.  
*Bened.* Oret pro famulis. *Lectio V.* Sancta maria piarum.  
*R.* Ave maria. *V.* Quomodo fiet istud. Spiritus sanctus.  
*Bened.* Precibus sue matris. *Lectio VI.* Sancta dei genitrix.  
*R.* Solem iustitie. *V.* Cernere divinum. Stella. Gloria.  
*Ps.* Cantate domino. *A.* Dignare me.  
*Ps.* Dominus regnavit. *A.* Gaude virgo maria.  
*Ps.* Cantate domino. *A.* Sicut myrra electa.  
*A.* Adiuvabit eam. Deus in medio eius. Pater noster.

existence is not large—indeed, any volume containing the Hours, written at this period or even fifty years later, is to be regarded as a notable possession.



Hours of the  
Virgin of Paris  
use.

*Bened.* See marie merita nos. *Leñio VII.* O beata maria quis tibi.  
*R.* Styrps iesse. *V.* Virgo dei genitrix. Et super hunc.  
*Bened.* Ab hoste maligno. *Leñio VIII.* Admitte piissima.  
*R.* Super salutem. *V.* Valde eam nos oportet. Gaudet chori.  
*Bened.* Beate marie virginis filius. *Leñio IX.* Sca maria succurre.  
*R.* Ad nutum domini. *V.* Ut vicium virtus. Sicut spina.  
Gloria. Sicut spina.  
*Cant.* Te deum. *V.* Speciosa facta es. *R.* In deliciis.

*Hic incipiunt laudes post matutinas (f. 191).*

Deus in adiutorium. Domine ad adiuvandum. Gloria. Alleluya.  
*Ps.* Dominus regnavit. *Ps.* Iubilare deo.

*Ps.* Deus deus meus. *Ps.* Deus misereatur.

*Cant.* Benedicite.

*Ps.* Laudate dominum de celis. *Ps.* Cantate domino.

*Ps.* Laudate dominum in sanctis. *A.* Benedicte tu.

*Cap.* Te laudant angeli. *Hymn.* Virgo dei genitrix.

*V.* Elegit eam. *R.* Et habitare eam.

*Cant.* Benedictus dominus. *A.* Hec est regina.

*V.* Domine deus virtutum.

*Oratio.* Deus qui corda fidelium. *Or.* Concede nos famulos tuos quesumus.

*Here follow a series of memoriae, each (except no. 10) with antiphon, verse and prayer, and a large historiated initial to the prayer.*

(1) *De sancta trinitate.* *A.* Te invocamus. *V.* Benedicamus patrem. *Or.* Omnipotens sempiterne deus qui dedisti.

(2) *De sancte cruce.* *A.* Salvator mundi. *V.* Adoramus. *Or.* Deus qui unigeniti.

(3) *De angelis.* *A.* Angeli archangeli. *V.* In conspectu angelorum. *Or.* Deus qui miro ordine.

(4) *De s. iohanne baptista.* *A.* Inter natos. *V.* Fuit homo. *Or.* Presta quesumus.

(5) *De s. petro apostolo.* *A.* Solve iubente. *V.* Tu es petrus. *Or.* Deus qui beato petro.

(6) *De s. andrea apostolo.* *A.* Ambulans ihesus. *V.* Dilexit andream. *Or.* Maiestatem tuam domine.

(7) *De apostolis.* *A.* Isti sunt viri. *V.* In omnem terram. *Or.* Deus qui nos per beatos apostolos.

(8) *De s. iohanne apostolo et euangelista.* *A.* Iohannes apostolus. *V.* Valde honorandus. *Or.* Ecclesiam tuam domine.

(9) *De omnibus euuangelistis.* *A.* Ecce ego iohannes. *V.* Annunciaverunt. *Or.* Beatorum euuangelistarum.

(10) [*De s. innocentibus.*] *Or.* Deus cuius preconium innocentes martyres.

(11) *De s. dyonisia.* Insignes preconiiis. *V.* Exultent iusti. *Or.* Deus qui beatum dyonisium.

(12) *De s. eustachio.* *A.* Hic est vere martyr. *V.* Gloria et honore. *Or.* Deus qui beatum eustachium.

(13) *Plurimorum martyrum.* *A.* Istorum est enim regnum. *V.* Iustorum anime. *Or.* Presta quesumus.

(14) *De s. nicholao.* *A.* Beatus nicholaus. *V.* Ora pro nobis beate. *Or.* Deus qui beatum nicholaum.

(15) [*De s. francisco.*] *A.* Celorum candor. *V.* Ora pro nobis. *R.* Ut digni. *Or.* Deus qui ecclesiam tuam beati francisci.

(16) *De s. benedicto abbate.* *A.* Monachorum dyadema. *V.* Iustum deduxit. *R.* Et ostendit. *Or.* Intercessio nos quesumus.

(17) *Plurimorum confessorum.* *A.* Sint lumbi vestri. *V.* Iusti autem in perpetuum. *Or.* Deus qui nos sanctorum confessorum.

(18) *Marie magdalene.* *A.* In diebus illis mulier. *V.* Dimissa sunt ei. *Or.* Largire nobis quesumus.

(19) *De sancta margareta.* *A.* Ista est virgo. *V.* Elegit eam deus. *Or.* Deus qui beatam virginem margaretam.

(20) *Katerine virginis.* *A.* Ave virginum gemma. *V.* Diffusa est gratia. *Or.* Deus qui dedisti legem moysi.

(21) *Plurimarum virginum.* *A.* In celis gaudent virgines. *V.* Adducentur regi. *Or.* Deus qui nos in tantis periculis.

(22) *De omnibus sanctis.* *A.* Sancti dei omnes. *V.* Sancti et iusti in domino. *Or.* Concede quesumus omni. deus ut intercessio.

(23) *Pro pace.* *A.* Da pacem domine in diebus nostris. *V.* Fiat pax in virtute tua. *Or.* Deus a quo sancta desideria.

*Ad primam (f. 208b)*

Deus in adiutorium. Domine ad adiuvandum. Gloria. Alleluya.  
*Hymn.* Veni creator spiritus.

*Ps.* Beatus vir. *Ps.* Quare fremuerunt. *Ps.* Verba mea auribus.

*A.* Benedicte tu in mulieribus.

*Cap.* Felix namque. *R.* Diffusa est gracia. Propterea. Gloria. Diffusa. Specie tua. Intende prospere.

*Or.* Deus qui apostolis tuis. *Or.* (called *Capitulum*). Famulorum tuorum quesumus dne delictis. *V.* Domine deus virtutum. Et ostende. Benedicamus. Deo gracias.

Hours of the  
Virgin of Paris  
use.



# ISABELLE OF FRANCE

21

Hours of the  
Virgin of Paris  
use.

## *Ad terciam* (f. 212b)

Deus in adiutorium. Domine ad adiuvandum. Gloria. Alleluya.  
*Hymn.* Veni creator spiritus.  
*Ps.* Ad dominum cum tribularer. *Ps.* Levavi. *Ps.* Letatus sum.  
*A.* Dignare me laudare te virgo.  
*Cap.* Paradysi porta. *R.* Specie tua. *V.* Intende. Gloria. Specie.  
*V.* Adiuva eam. Domine deus virtutum.  
*Or.* Assit nobis quesumus domine virtus spiritus. *Or.* Concede nos famulos tuos quesumus.

## *Ad sextam* (f. 215)

Deus in adiutorium. Domine ad adiuvandum. Gloria.  
*Hymn.* Veni creator spiritus.  
*Ps.* Ad te levavi. *Ps.* Nisi quia dominus. *Ps.* Qui confidunt.  
*A.* Post partum virgo inviolata.  
*Cap.* Gaude maria virgo. *R.* Adiuva eam. *V.* Deus in medio.  
Gloria. *V.* Elegit eam deus. Dne deus virtutum.  
*Or.* Mentis nostras quesumus domine. *Or.* Concede misericors deus.  
Benedicamus domino. Deo gracias.

## *Ad nonam* (f. 217b)

Deus in adiutorium. Domine ad adiuvandum. Gloria.  
*Hymn.* Veni creator spiritus.  
*Ps.* In convertendo dominus. *Ps.* Nisi dominus. *Ps.* Beati omnes.  
*A.* Sicut lilium.  
*Cap.* Per te dei genitrix. *R.* Elegit eam deus. *V.* Habitare eam facit. Gloria. *V.* Post partum virgo. *R.* Dei genitrix. Domine deus virtutum.  
*Or.* Mentibus nostris quesumus. *Or.* Protege domine famulos. Benedicamus domino.

## *Ad vespas* (f. 220)

Deus in adiutorium. Domine ad adiuvandum. Gloria.  
*Ps.* Letatus sum in hiis. *Ps.* Ad te levavi. *Ps.* Nisi quia dominus.  
*Ps.* Qui confidunt. *Ps.* In convertendo.  
*A.* Beatam me dicent omnes.  
*Cap.* Beata es virgo. *Hymn.* Ave maris stella.  
*V.* Post partum virgo. *R.* Dei genitrix. *Cant.* Magnificat.

*A.* Sancta maria succurre miseris. Domine deus virtutum.  
*Or.* Deus qui corda fidelium. *Or.* Deus qui salutis eterne.  
*V.* Domine deus virtutum. Benedicamus. Deo gracias.

Hours of the  
Virgin of Paris  
use.

## *Ad completorium* (f. 224)

Converte nos. Et averte. Deus in adiutorium. Domine ad adiuvandum. Gloria. Alleluya.

*Ps.* Usque quo domine. *Ps.* Judica me. *Ps.* Sepe expugnaverunt.

*Ps.* Domine non est exaltatum.

*A.* Sancta dei genitrix virgo. *Hymn.* Virgo dei genitrix.

*Cap.* Sicut cynamomum.

*Cant.* Nunc dimittis. *A.* Ecce ancilla domini.

*Or.* Illo nos igne quesumus. [There are two lines of this collect on f. 226b, and then two leaves are missing. On the recto of the first of these there was probably another collect finishing Compline. The Penitential Psalms began with a large historiated initial on the verso of the same leaf. These end on f. 233 and are followed by the Litany.]

*Litany and Collects* (f. 233). The invocations in the Litany, Litany, after the list of Apostles, are as follows:

Stephane, Vincenti, Laurenti, Georgi, Blasi, Gervasi, Prothasi, Dyonisi cum sociis tuis, Maurici cum sociis tuis, Eustachi cum sociis tuis, Ypolite cum sociis tuis, Nichasi cum sociis tuis, Leodegari, Clemens, Syxte, Quintine, Urbane, Alexander, Corneli, Cypriane, Cosma, Damiane, Christofore, Symphoriane, Thoma, Fabiane, Sebastianae. Omnes sancti martyres dei.

Martine, Nicholae, Benedicte, Maure, Lupe, Germane, Marcelle, Augustine, Ieronime, Iuliane, Silvester, Gregori, Hylari, Ambrosi, Eligi, Egidi, Remigi, Brikti, Guillerme, Francisce, Antoni. Omnes sancti confessores.

Maria Magdalena, Maria Egyptiaca, Genovefa, Katerina, Margareta, Scolastica, Agatha, Cecilia, Agnes, Felicitas, Columba, Cristina, Aurea, Honorina, Radegundis, Praxedis, Eufemia, Baltildis, Eugenia, Fides, Spes, Karitas. Omnes sancte virgines.

Except in books of the use of Rome, one seldom finds two identical Litanies, and this list does not agree exactly with any other that I have copied. The absence of St. Dominic is perhaps worth noting in a book connected with the Sainte Chapelle, which was partly in the keeping of the Dominicans.



Collects. *Collects.* There are ten short Collects after the Litany:

- (1) Deus cui proprium est misereri.
- (2) Omnipotens sempiterne deus qui facis mirabilia.
- (3) Pretende domine famulis et famulabus.
- (4) Adesto domine supplicationibus nostris.
- (5) Protector in te sperantium.
- (6) Ineffabilem misericordiam tuam nobis.
- (7) Quesumus omnipotens deus ut famulus tuus rex noster qui tua miseratione suscepit regni gubernacula.
- (8) Deus a quo sancta desideria.
- (9) Absolve domine animas famulorum famularumque.
- (10) Deus qui es sanctorum tuorum splendor mirabilis.

Of these Nos. 5, 7 and 9 are less commonly met with than the rest. No. 7, the prayer for the King, is found in the two Books of Hours written in Paris for John Talbot and his wife Margaret Beauchamp (Nos. 83 and 84 in Mr. Thompson's catalogue) and in a French Psalter of the thirteenth century that formerly belonged to William Morris.

The collects are followed by the prayers *Suscipere digneris* and *O intemerata*. In these occur the feminine forms *ego misera et indigna peccatrix* and *michi miserrime peccatrici*, showing that the book was written for a lady. The last half of the second of these prayers is missing, a leaf that contained it and the opening lines of the Office of the Dead, including a large historiated initial, having been abstracted.

Office of the  
Dead.

*Office of the Dead* (f. 241A). The first two verses and part of the third verse of the opening Psalm *Dilexi quoniam* are lacking. All the psalms, of some of which only the opening words are given in many books, are set out in full. The antiphon to *Magnificat* is *Qui lazarum resuscitasti*. The four collects at the end of Vespers (*Placebo*) are *Deus in cuius miseratione anime fidelium requiescunt*, *Deus qui nobis patrem et matrem*, *Deus venie largitor*, and *Fidelium deus omnium conditor*. The responses to the nine lessons at matins (*Dirige*) are (1) *Qui lazarum*, (2) *Credo quod*, (3) *Heu mihi*, (4) *Ne recorderis*, (5) *Domine quando*, (6) *Peccantem me*, (7) *Domine secundum*, (8) *Memento mei*, (9) *Libera me*. The order of these responses is different in the Roman and other uses.

*Lessons, etc., for the great Feasts of the Virgin* (f. 271). Lessons for Feasts of the Virgin. Next to the Office of the Dead come the special antiphons, collects and lessons for the Nativity, Annunciation, Purification, and Assumption of the Virgin, each of which is marked *Annuum festum* in the Kalendar. The collect in each case begins with a large historiated initial.<sup>1</sup> The following summaries will indicate the nature of this section of Mr. Thompson's manuscript.

*In nativitate sce marie virginis. Ant.* Sca maria succurre.

[Or.] Supplicationem servorum tuorum deus miserator exaudi.

[Lectioes.] (1) Approbate consuetudinis. (2) Unde post alia. (3) Dixit eternus ad veterem. (4) Et si interrogatur in quo. (5) Sicque principali suggestione. (6) Hec est virgo mulier. (7) Accepta sunt a sancto moyse. (8) Sciens ergo dominus hoc opus. (9) Ad hec verba tamquam auditores eius dicerent.

*A.* Nativitatem hodiernam. *Ps.* Benedictus.

*In annuntiatione domini. A.* Orietur sicut sol.

[Or.] Deus qui de beate marie virginis utero.

[Lectioes.] (1) Quoniam annuntiationem. (2) Verbum enim per quod. (3) Dixit autem angelus. (4) Quod est dominus solus. (5) Hinc psalmus ita ait. (6) Celestis plane ymber. (7) Vere novum et omnem. (8) Vere ortus deliciarum. (9) In cuius lumine omnes.

*Ad benedictus A.* Missus est gabriel.

*In purificatione beate marie. A.* Cum inducerent puerum.

[Or.] Erudi quesumus dne plebem tuam.

[Lectioes.] (1) Exultent virgines. (2) Sancta anna a virginitate. (3) Ipse xpc puer natus est. (4) Intelligite fratres quantum. (5) Emmanuel quid sit. (6) Ut ergo fratres noveritis. (7) Et hoc illi concessum erat. (8) Postquam impleti sunt. (9) Intueamur fratres km.

*A.* Senex puerum portabat. *Ps.* Benedictus.

[Or.] Omnipotens sempiterne deus maiestatem tuam.

*In assumptione beate marie. A.* Paradysi porta. *Ps.* Magnificat.

[Or.] Deus qui virginalem aulam beate marie.

<sup>1</sup> The Rev. E. S. Dewick owns a Psalter written at Liège towards the end of the thirteenth century, in which the offices for these days are set out in full, but the lessons, as might be expected, do not correspond with those given here.

Lessons for  
Feasts of the  
Virgin.

[*Lectioes.*] (1) Cogitis me o paula (2) Monstratur sepulchrum. (3) Quomodo autem vel quo. (4) Hodie beata et gloriosa. (5) Nulli dubium quin. (6) A prophetis quidem prenunciata. (7) Hec est beate marie presentis. (8) Et bene quasi virgula. (9) Si quidem terribilis suis.

*Ad benedictus A.* Que est ista que ascendit. *Ps.* Benedictus.  
[*Or.*] Veneranda nobis dne huius diei.

Lessons on  
Saturdays.

*Legenda in sabbatis* (f. 284b). A series of lessons taken consecutively from the first four chapters of the Song of Solomon are so headed; the first has a large historiated initial. They are as follows:

(1) Osculetur me. (2) Nigra sum sed formosa. (3) Indica mihi. (4) Assimilavi te. (5) Ecce tu pulchra es. (6) Ego flos campi. (7) Sub umbra illius. (8) Leva eius. (9) Similis est. (10) Surge puerpera amica mea columba. (11) Surge puerpera amica mea speciosa. (12) Qui pascitur. (13) Surgam et circuibo. (14) Que est ista. (15) Uniuscuiusque ensis. (16) Quam pulchra. (17) Sicut turris david. (18) Vulnerasti cor meum. (19) Cypri cum nardo.

Antiphons.

*In festis duplicibus super psalmos Antiphonae* (f. 289). The Antiphons for the psalms at Vespers in double feasts are the following:

<i>A.</i> Virgo prudentissima.	<i>Ps.</i> Letatus sum.
<i>A.</i> Beata progenies.	<i>Ps.</i> Ad te levavi.
<i>A.</i> Vidi speciosam.	<i>Ps.</i> Nisi quia.
<i>A.</i> Tota pulchra es.	<i>Ps.</i> Qui confidunt.
<i>A.</i> Anima mea liquefacta.	<i>Ps.</i> In convertendo.

*Other antiphons* (f. 289b). The original book ends with a series of antiphons to be said after *Magnificat* and *Benedictus* (a) on Saturdays, (b) at Advent, (c) from Christmas to the Purification of the Virgin.

*A. in sabbatis ad magnificat et benedictus.* (1) Descendi in ortum meum. (2) Beata dei genitrix. (3) Hec est que nescivit. (4) Felix namque. (5) O gloriosa dei genitrix. (6) Alma redemptoris mater. (7) Salve regina.

*In adventu domini.* *A.* Ne timeas maria. *Ps.* Magnificat. *A.* Spiritus sanctus in te descendet. *Ps.* Benedictus dns deus isrl.

*A. dicende ad magnificat et ad benedictus a natali domini usque ad*

*purificationem beate marie.* (1) Nesciens mater virgo. (2) Virgo verbo concepit. (3) O ammirabile. (4) Quando natus es. (5) Rubum quem viderat. (6) Germinavit. (7) Ecce maria genuit.

Nos. 6 and 7 and part of No. 5 occupy six and a half lines on the recto of f. 291, the verso of which is blank. This final leaf of the original book has suffered so much from its immersion in Mr. Jarman's cellar that the words have almost disappeared. This led M. Delisle to conclude that there was something missing, but this is happily not the case.

ORNAMENTAL FEATURES.—In this section I propose to discuss (1) the writing, (2) the verse-initials, (3) the line-endings and two-line psalm initials, (4) the six full-page miniatures, (5) the historiated initials.

*Writing.* The writing is exceedingly black and regular, and not too much compressed. It is apparently all by one hand with the exception of ff. 71, 75-6 and 80, which are by a second and a very similar hand, whose g slopes backwards. The capitals are touched with red. The writing of the Paris book is of exactly the same character.

*Verse-initials.* The verse-initials form a line outside the text, the 2-line initials to the Psalms being partly inset. In the Paris volume the verse-initials are alternately burnished gold and blue throughout, without penwork decoration. Initials of this kind, more skilfully executed than those in the rest of the book, are found on the four leaves mentioned above as being written by a second hand. With these exceptions all the verse-initials in Mr. Thompson's book have penwork ornament. On ff. 166-177 they are burnished gold with penwork on some leaves all blue, on others alternately blue and pink. In the rest of the book they are alternately burnished gold with blue penwork and blue with red penwork. Several hands were employed on the verse-initials, those associated with the work of the artist whom I shall call hand 2 in describing the line-endings being rougher than the rest, and those associated with the line-endings of



Line-endings  
and psalm-  
initials.

hands 3, 4 and 6 being smaller and more delicate than those associated with the line-endings and psalm-initials of hand 1.

*Line-endings and two-line psalm-initials.* These are by six different hands, and are a very important feature of the book. They are of two distinct styles, those by the first and sixth hands being similar in character to the line-endings in a Psalter 17868 at the British Museum, in which, however, the workmanship is much coarser, a Psalter Ec. iv. 24 at Cambridge, and other books of the period. Those by the other hands are coloured bars patterned with liquid gold, and except in the companion volume in Paris I have seen no line-endings like them elsewhere.

*Hand 1.* Fols. 1-70, 72-74, 77-79, 81, 94-117, 209b-210a.

The line-endings contain dragons, rabbits, hares, hounds, lions, fishes, and birds of various colours, on a background of strips of blue, pink and burnished gold, contained in a black outline. In the upper and lower margins these often throw off cusped branches like those of the psalm-initials by the same hand (see plates iv, v and vii, nos. 8-10 and 13).

The psalm-initials occupy two lines of the text, and are in pink and blue on panels of blue and pink patterned with very delicate white lines. The panels are inclosed in a thin edging of burnished gold between two black lines, and the actual letters are usually filled with a ground of burnished gold, on which there is a design in colour similar to the designs of the line-endings. From one or more corners of most of these initials curved branches with sharp cuspings extend into the margins. Small birds, hounds, hares, etc., are often depicted sitting on the cusps. There is a faint green edge to some of the initials and ornament on ff. 106, 11, 50, 51, 56, 57, 108b, and 115.<sup>1</sup> All the psalm-initials in the book,

<sup>1</sup> This use of a green edge, though at an earlier period rather characteristic of English miniaturists, is found in several other Parisian manuscripts of the end of the thirteenth and beginning of the fourteenth century, e.g., a fine Psalter in the Rylands Library at Manchester, the Missal of Etienne Becquard (No. 8 in Auxerre Cathedral Library), a Sainte Chapelle Evangelistarium (Latin 17326 at the Bib. Nationale, f. 102), a Sainte Chapelle Missal (Harl.

except those on the leaves enumerated above, are on rectangular panels, without any such thorny developments.

Line-endings  
and psalm-  
initials.

By some mischance the decoration on ff. 60-70, 72-74, 77-79, 81, 94-105, was left unfinished.<sup>1</sup> The stages of incompleteness are interesting and instructive. On f. 73b three spaces are blank. On f. 72 two spaces have been blank, but another hand than the first (perhaps hand 3) has applied the white gesso ground for the laying on of the gold, and has gone no further. On f. 70 the same hand has been more industrious, and has completed two line-endings that should have fallen to the first hand. All the other pages, of those just cited, are in the same condition, i.e., the gold has been applied and burnished, the design has been mapped out, and most of the colour added, but the final touches of the artist remain to be given, and the plans of the various animals are roughly indicated without any features or modelling. The psalm-initials and the line-endings have both reached the same stage of incompleteness, showing that the work on them proceeded together.

*Hand 2.* Fols. 71, 75-76, 80, 154-165, 190-213 (except 209b and 210a), 226b-229, 232-291.

The line-endings are alternate panels of pink and blue, edged above and below with burnished gold and patterned with dragons, vultures, circles, etc., in liquid gold. He uses no other colours and no heraldic charges, except in the Litany, where each alternate filling is of a series of gold *fleurs-de-lys* on blue lozenges.<sup>2</sup> His psalm-initials are of the same character as the line-endings, the letter being of burnished gold on a panel alternately of blue and pink with a burnished gold edge, the filling of the letter being usually of pink if the

2891), a Cicero (Burney, 275) and a small Antiphonary (Add. 30072), the last three at the British Museum.

<sup>1</sup> It would be possible to compile a remarkable list of very fine manuscripts of this period of which the decoration was never quite finished, including Sir Thomas Brooke's Metz Pontifical, the Apocalypse Douce 180 at the Bodleian Library, and two French *Bibles moralisées*, Harl. 1527 and Add. 18719 at the British Museum. In the present instance so little remains to be done that it is difficult to explain the omission of the final touches (see plate vi, no. 11).

<sup>2</sup> There is a similar arrangement of *fleurs-de-lys* in the broad border to the cloak of St. Louis on his seals.

Line-endings  
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initials.

panel is blue, and *vice versa*, with a pattern of liquid gold on both blue and pink. There is no pen-work down the right-hand margin (see plates ix-xx, xxiv, xxv).

All the line-endings in the Paris MS. are by this hand, of whose work the vulture is the most characteristic and recognizable feature.

*Hand 3.* Fols. 82-93, 130-141, 214-225.

This hand is distinguished by the use of a light green, as well as dark blue and light pink in both line-endings and initials. The three colours occur in regular succession on all the above leaves, as backgrounds to the line-endings, which are edged with thin strips of burnished gold and patterned with liquid gold, as in the work of hands 2, 4, and 5. But although dragons similar to those used by hand 2 are frequent, the characteristic vulture (see plate xv, evidently derived from some Eastern pattern) does not appear, and about half the line-endings are charged with series of *fleurs-de-lys* and castles, arranged horizontally. Moreover, the line-endings extend beyond the proper limits of the lines, and join a thin gold bar in the right-hand margin. This bar is ornamented with blue and red pen-work, blue predominating on the recto, and red on the verso pages (see plates vi, and xxi-xxiii, nos. 12, 43-45 and 46).

The psalm-initials are like those of hand 2, but are distinguished by the use of green, as well as by a tendency to quarterly arrangements of the colours.

*Hand 4.* Fols. 118-129, 142-153, 166-177.

As the third hand is readily distinguished by his use of green background, so the fourth hand, who was the most skilful artist of them all, is at once recognized by his use of black, which takes its turn with pink, gray, and light blue, as the ground colour of the line-endings. Like those of hands 2, 3, and 5, they are edged with burnished gold and patterned with liquid gold, and, like those of hands 3 and 5, they extend a little way into the right-hand margin, and meet a thin strip of burnished gold, which is decorated with red and blue pen-work on either side. They are charged for the

most part with ivy scrollwork, patterned circles, dragons, and the lilies and castles of France and Castile. On ff. 169b and 174 the castles alternate with the pales of Aragon or Provence. Like all the heraldic charges in the book they are arranged horizontally in lozenges of gold. But this fourth hand is to be specially remembered among all the gifted book-decorators of his day on account of the running animals—boars, deer, hares and hounds—that he has drawn in liquid gold with such amazing skill in line-endings on ff. 168, 168b, 172b, 173, 174, 175, 175b (see plate viii).

The panels of his psalm-initials, like those of hands 2 and 3, have a thin edge of burnished gold, but unlike these the actual letters are not in burnished, but in liquid gold, which is painted, sometimes solid, sometimes in patterns, over black. The panels are almost invariably blue, pink, and gray. These three colours are variously arranged, and in a few instances are further brightened with small green roundels: a pattern in liquid gold covering all, as in the work of hands 2, 3, and 5.

*Hand 5.* Fols. 178-189.

The fifth hand was responsible for one section only. His line-endings are arranged similarly to those of hands 2, 3, and 4; but he uses only two colours, blue and a beautiful light pink. The patterns of liquid gold are most delicately drawn, and are mostly varieties of ivyleaf and other scrollwork, lilies, castles, and designs that suggest rich embroideries. In two instances, on f. 182b, the gold pattern is painted on the vellum without a coloured background. The line-endings, like those of hands 3 and 4, meet a burnished gold strip in the right-hand margins; but other strips similarly adorned with red and blue pen-work are arranged obliquely in the upper and lower margins also. These additional strips of ornament are confined to this one section, which is not to be regretted, as they have rather a disturbing effect on the page.<sup>1</sup> There are no pictures in this section.

<sup>1</sup> Oblique "herring-bone" ornaments of this kind are not unfrequently met with in English books, e.g., in a small thirteenth-century Horae, Eg. 1151 at the British Museum, in an Apocalypse, no. 55 in Mr. Thompson's Collection,

Line-endings  
and psalm-  
initials.



Line-endings  
and psalm-  
initials.

The psalm-initials by hand 5 resemble those of hand 4 more than any others, but only two colours, blue and pink, are used for the panels, which often show a black outline round the burnished gold edging. The letters, unlike those of all the other hands except hand 4, are in liquid gold, and are drawn in various delicate patterns over black. The liquid gold fillings of the initials are also of great refinement, and they make them on the whole the most beautiful psalm-initials in the book.

*Hand 6.* Fols. 226 and (?) 226a, 230-1.

The sixth hand is seen on only three leaves, as fol. 226a is missing. His line-endings are very bald and dull attempts in the style of the first hand, consisting of coloured dragons and foliations on burnished gold panels. The five psalm-initials on these leaves resemble those by the second hand. There is no strip of gold with pen-work in the right-hand margin.

Full-page  
miniatures.

*Full-page Miniatures.* The book opens with six pictures of events in the life of David, which face each other in pairs with blank reverses, the first being the Bringing up of the Ark by David, and the last his Burial. There is little doubt that the series was originally more extensive, comprising the slaying of Goliath and other incidents described in the last half of the first Book, and in the first five chapters of the second Book, of Samuel. It is noteworthy, as Dr. Haseloff has pointed out, that the series of seventy-eight similar pictures in the Paris manuscript, which must also be incomplete, at any rate at the beginning, illustrates the Biblical story from the Sacrifices of Cain and Abel (Genesis, iv, 3-4) to the Coronation of Saul (i Samuel, xi, 12-15). Only five chapters dealing with the life of Saul before the first mention of David remain unaccounted for, and it is quite possible that these as well as the chapters above mentioned were illustrated in the present volume. In Queen Mary's Psalter at the British

in a similar Apocalypse at Lambeth (no. 209), and in the Ormsby Psalter at the Bodleian Library, ff. 22-25. In this last book the ornament is unfinished on three of the pages, the pink raising ground for the central rib being laid, but no gold or pen-work applied.

Museum (2. B. vii) the series of 228 Biblical pictures ends with eight illustrations of the life of Solomon.

Full-page  
miniatures.

The six pictures that now remain are all by the same consummate artist. The tints used are very light in tone and simple in arrangement, blue, gray, red, pink, green, and a characteristic puce with black shading being combined in each of them with large spaces of burnished gold, so as to give an extraordinary effect of blond and smiling colour, for which it would be difficult to find a parallel in any other book. They are all arranged in a framework of a similar pattern, the colour (but not the design) being varied only in the borders.<sup>1</sup> At the top there is an open arcade of sixteen little cusped and pointed arches lightly drawn in pink on a burnished gold ground, and roofed with blue pantiles. This arcade is supported on a wall of green masonry pierced by five pink quatrefoils, of which two are cut in half by the outer border. Between the quatrefoils rise the red gables of a four-arched canopy with pendent bosses of red ivy-leaves. The arches are cusped, but have rounded heads, and the blue spaces between them and the gables, which last have red finials but no crockets,<sup>2</sup> are pierced with pointed trefoils in nos. 1, 4, and 6, with rounded trefoils in no. 3, and are plain in nos. 2 and 5. Below the canopy comes the picture on a burnished gold ground, and below that a sort of parapet<sup>3</sup> of eight or more blue quatrefoils joined together on a pink ground. The whole is enclosed in a burnished gold border with thin edges of flat gold, enriched with scrolls of green, blue, and red hawthorn leaves, with single red berries, meeting at the top corners in little two-legged "serpents," like the brazen serpent lifted up by Moses in picture 37 of the Paris MS.

<sup>1</sup> The hawthorn leaves in nos. 1 and 6 are alternately blue and green, those in nos. 2 and 5 all green, those in no. 3 alternately red and green, those in no. 4 alternately red and blue.

<sup>2</sup> Except the first gable in no. 3, to which little white crockets have been added experimentally.

<sup>3</sup> This parapet, as well as the little arcade, may have been borrowed from the west front of the Sainte Chapelle. Both can be seen in Pol de Limbourg's careful drawing of it in the June picture in the Kalendar of the Duke of Berry's *Très-riches Heures* at Chantilly.

Full-page  
miniatures in  
the Psalter of  
St. Louis.

In the Paris manuscript the borders of pictures 1-24 and 29-42 are similar to those just described, but there is a background of mingled colour and flat gold, the leaves are of pointed ivy, there are two "serpents" with necks interlocked at each corner, and the execution is less delicate. The arcades surmounting the subjects, which vary only in slight details in the seventy-eight pictures, and are usually supported on three slender shafts, are of a more elaborate architectural character than those in Mr. Thompson's book, and are roofed with gold or red scale-like tiles, except in the first four pictures, where there are pantiles like those mentioned above, but mauve instead of blue. There is nothing corresponding to the quatrefoil parapet, and there is therefore rather more space for the figures, which are by at least two hands, and of varying execution. The borders to pictures 25-28 and 43-78 in the Paris book have patterns of gold on colour, similar in style to the borders of the historiated initials in Mr. Thompson's MS. which have now to be described.

Historiated  
initials.

*Historiated initials*, nos. 7-14, 16-51. The remaining miniatures in the book (exclusive of a subject on the lower margin of f. 174) are contained in large initials, to the number of forty-six. These may be divided into three groups, which, in spite of a very close similarity of style, I am inclined after much comparison to ascribe to three artists, all of them different from the artist of the six full-page miniatures.

Group a.

*Group a*, nos. 7-14 and 16. The first group consists of the initials to the Eight Psalm-divisions and that to the Matins of the Virgin. The *Beatus*, as usual, occupies the verso of a leaf with a blank recto, and measures  $4\frac{3}{4} \times 3\frac{1}{2}$  in. The others of the group are of the same width as this (*i.e.* that of the whole text, including the verse initials), or a little wider, but are approximately square, with the exception of nos. 9 and 12, which are less in height than in width.

The plan is in all cases the same. On a ground of very little raised but perfectly burnished gold there is an unusually thin initial, pink or blue, with the broader portions filled with black, which is either left plain or patterned with a few white circles and dots. The ends of the loops of the B

and of the five D's are coiled at the top and bottom of the letter and terminate in red ivy leaves, red foxes' heads, or white dogs' heads. In the broadest portion of each letter the pink or blue outlines come together in an angular fret. The design of all the initials suggests wrought metalwork.

Historiated  
initials.  
Group a.

At the right side of each initial the opening words of the verse appear in liquid gold capitals on an unpatterned ground divided into eight or more alternately blue and pink sections, with two or more letters on each, and the whole composition is enclosed in a broad border, each of the four sides of which is half blue and half pink, the colours being counter-changed so that a pink strip is always opposite a blue one. These borders have a thin edge of burnished gold and are charged with patterns of vine and ivy in liquid gold, resembling stencil work, sometimes (nos. 7 and 14) springing from the tails of dragons, but usually running round the whole border in a continuous scroll which admirably covers the field. The borders to nos. 13 and 16 (see plates vii and viii) are noteworthy for a pattern derived from repeated words or sentences of Cufic writing. This pattern, which occurs in nine of the borders of the Paris MS., is found in one other border in the present book, namely on that to the Martyrdom of St. John, f. 201b, as well as in a few of the line-endings, *e.g.*, on f. 285. In two interesting articles in the *Revue Archéologique* (Feb. and Sept. 1846), Adrien de Longpérier tells of the body of an abbot of the tenth century being found at the church of S. Germain des Prés wrapped in oriental stuffs bearing Arabic legends, and refers to an inscription on a piece of Eastern embroidery of the twelfth century, from the reliquary of St. Saturnin at the abbey of St. Martin du Canigou, near Vernet.<sup>1</sup> All the border pat-

Pattern derived  
from Cufic  
writing.

<sup>1</sup> Patterns derived from the oriental lettering repeated decoratively on woven silks, specimens of which of about ninth-century date may be seen at the British Museum and elsewhere, are often met with on the borders of robes in mediaeval Italian pictures, on brass dishes, etc. The earliest manuscript examples that I have seen are in the initial to Hosea in the great 3-vol. Bible at Winchester, and in the initial to Wisdom in another great Bible, MS. iii at Corpus Christi College, Cambridge. Both of these are English of the second half of the twelfth century. There is a thirteenth-century French example in the full-page picture



Historiated  
initials.  
Group a.

terns in gold on colour, as well as those of many of the line-endings described above (Hands 2-5), were probably adapted from woven or embroidered stuffs of Sicilian or oriental origin. There is nothing more probable than that St. Louis and his fellow crusaders, lovers as they were of beautiful things, brought quantities of them back to their French homes; and in any case there was abundant commercial intercourse between east and west, as the words damask and besant would be enough to show.

To return to the initials of this first group, and their historiations, the letters themselves are all divided horizontally into two approximately equal parts, so that each contains two subjects. The eight psalms (nos. 7-14) have one of these subjects in common. This is a figure of David wearing a red crown and kneeling to the Deity, who in the *Beatus* is represented seated on a double rainbow in a mandorla round which there is a wavy cloud-pattern. In the companion volume at Paris the same treatment is followed in the initials of the seven other psalm-divisions, but in the corresponding subjects (nos. 8-14) of the present MS., the bust only of the Deity, with crossed nimbus, appears in clouds.

Respecting the Paris volume it must also be observed that the large initials corresponding with nos. 8-14 are of the measure of the text, exclusive of the verse initials, and are

of the Creator in the *Bible moralisée*, MS. 1179, in the Imperial Library at Vienna, and another in the stem of the large initial P on f. 21 of the *Sainte Chapelle Evangelistarium*, Latin 8892, at the Bib. Nationale. For a North German (?) example see B.M. Add. 17864a. In the present book and in the companion volume at Paris the pattern has reached a very regular and symmetrical stage, and has been modified in some cases by making the *fleur-de-lys* its central feature. The same pattern occurs on the late thirteenth-century retablo at Westminster Abbey, to which and to allied architectural ornaments at Chartres and in the monastery of St. Luke of Stiris, Phocis, Mr. W. R. Lethaby has kindly called my attention. Other examples, from Le Puy and Bourges, are cited by Adrien de Longpérier, who was the first to prove the origin of these patterns, which is not always obvious in the early forms. When they occur in fifteenth-century miniatures, e.g., in the *Très-riches Heures* of Jean Duke of Berry at Chantilly, in the *Cœur d'amour épris* of René of Anjou at Vienna, and in an initial in an Aristotle written at Milan in 1451 belonging to Mr. C. W. Dyson Perrins, their origin is unmistakable, as the writing copied is not of the stately Cufic kind, but the less formal script of a later period.

therefore narrower than in this book. The backgrounds are in all cases partly diapered, the stems of the letters are a little broader, and the borders, though of exactly the same character in other respects, have rosettes at the corners instead of having the pattern continued round them. This feature is found, with variations of design, in all the gold-on-colour borders in the Paris book, as well as in all subsequent borders in the present MS. The very slight variations in treatment of the figure subjects in the Nocturne initials of the two volumes will be dealt with when the miniatures are individually described. In spite of their similarity there is some doubt whether the two series are by the same hand, the figures in the Paris volume being rather meagre in appearance. In Mr. Thompson's manuscript they have not this defect, but they are decidedly less imposing than those in the six full-page pictures, and they seem to me also to lack something of the dignity of the figures in group *b*. The colours used are very frank and simple. A light gray or neutral tint is prominent in nos. 8, 10, 13, 14 and 16. There is a good deal of blue.

Group *b*, nos. 17-42. The remainder of the historiatted initials are independent of the words to which they belong, and, though very large for a book of this date, are, with three exceptions (nos. 47, 49 and 50), of narrower measure than the text. The letters themselves are of the same thin character as those of group *a*, but the borders which are similarly patterned with gold scroll-work<sup>1</sup> on blue and pink differ in having at the corners gold squares decorated with a rosette or crisscross which is black in group *b* and red in group *c*. The twenty-six pictures in group *b* come close together on two sections of the book, and there is no question that they are all by the same hand. With five exceptions the backgrounds are partly of burnished gold, as in the previous minia-

Historiated  
initials.  
Group a.

Group b.

<sup>1</sup> Nothing can exceed the freedom and beauty of the earlier gold-on-colour scroll-work, but a vine-pattern of a mechanical kind makes its appearance in nos. 20, 21, 23 and 24, and from no. 29 onwards holds the field to the end of the volume without variation. In this pattern the leaves are of one size and, unlike those in the finer work, are invariably on the side of the main stem opposite to that from which they spring. (Compare the two borders in plate x.)

Historiated  
initials.  
Group b.

tures, and partly crimson and blue diapers in spaces which are often diagonally divided and counterchanged. This somewhat fantastic union of gold and diaper is so skilfully managed as seldom to have a disturbing effect. Whenever the burnished gold ground happens to join the similar edge of the border they are kept separate by a line of black.

The figures in group *b* seem to me to be the best in the body of the book. They are finely modelled and have a monumental or sculptural quality. The heads are massive with broad foreheads and beautifully arranged hair usually tinted the lightest possible yellow over the black lines. The draperies are exceedingly well drawn, the folds being almost wholly indicated by shading, whereas those in group *a* often have a black outline. The flesh is white. The artist uses a dark gray and a light neutral tint in a good many of the pictures, and almost dispenses with blue for his draperies.

In the Paris book there are four pictures (nos. 25-28) that are noticeably better than the rest. Gray and green is much used in the draperies. Dr. Haseloff has pointed out that they resemble some of the work in Mr. Thompson's volume, and I take them to be by the hand of group *b*. It is worth noting that the burnished gold in these four pictures is specially flat and good, and is laid, like that in Mr. Thompson's book, over a dark ground which shows as black from the back. For many of the miniatures in the Paris MS. a light raising ground was used with less satisfactory results.

Group c.

Group *c*, nos. 43-51. In this group we revert to backgrounds wholly of gold, except in one miniature (no. 47) which has a ground partly of crimson diaper. The border of this miniature differs from all the other gold-on-colour borders in the book in having the same blue ground on all four sides, the corners being red, as are all the corners in this group.

The figures are delicately drawn, but are of narrow build. They look small in comparison with those of group *b*. The flesh is tinted a very light pink. The colours used for the draperies are the darkest in the book.

Having thus indicated what I take to be the character-

istics of the full-page miniatures and of the three groups of large historiated initials, I will proceed to describe their subjects, though the accompanying reproductions are so good as for the most part to need but little explanation.

Subjects of the  
six full-page  
miniatures.

1. Fol. 1b. *So David and all the house of Israel brought up the ark of the Lord with shouting, and with the sound of the trumpet. And as the ark of the Lord came into the city of David, Michal Saul's daughter looked through a window, and saw King David leaping and dancing before the Lord; and she despised him in her heart.* (ii Samuel, vi, 15-16.)

David, in a girded blue tunic and black shoes open at the instep, plays the harp as he walks before the Ark, which is a plain red chest, borne on the shoulders of two men, who enter from the left. His crown, like all the crowns in this manuscript, is red. On the right are the gateway and battlemented walls of the city, inclosing a Gothic building with traceried windows and a high-pitched lead roof.<sup>1</sup> Michal looks out from a window at her husband, who is beardless in this picture, and whose dancing is of a very sedate kind.

2. Fol. 11. *And Absalom rode upon a mule, and the mule went under the thick boughs of a great oak, and his head caught hold of the oak, and he was taken up between the heaven and the earth; and the mule that was under him went away. And a certain man saw it, and told Joab. . . . And he took three darts in his hand, and thrust them through the heart of Absalom, while he was yet alive in the midst of the oak.* (ii Samuel, xviii, 9-14.)

On the right, Absalom, in a girded blue tunic and open red shoes, hangs from an oak tree,<sup>2</sup> which is bent by the weight of his body. There are three other trees with light green cone-shaped heads. On the left, Joab, in banded mail

<sup>1</sup> The gaily-coloured buildings in this picture, and in nos. 3, 4, 7, and 35, are drawn with great care, the joints of the masonry and other small details being shown. They are the evident forerunners of the delicate many-coloured buildings in the famous *Life and Miracles of St. Denis*, Franç. 2090-2092 at the Bibliothèque Nationale, executed about fifty years later.

<sup>2</sup> There is a more elaborate oak tree of the same character in the seventh picture of the Paris MS.



Subjects of the  
six full-page  
miniatures.

and short sleeveless girded surcoat, transfixes Absalom with the third lance, having already thrust two through his heart. (The word above translated "darts" is *lanceas* in the Vulgate.) The figure of Absalom has been smudged.

In most representations of this subject, e.g., in the *Bible moralisée* Cod. 2554 at Vienna and in the Cambridge Psalter Ee. 4. 24, both French manuscripts of the second half of the thirteenth century, Joab is on horseback.

3. Fol. iiii. *And David sat between the two gates. . . . And behold Cushie came; and Cushie said, "Tidings, my lord the King! for the Lord hath avenged thee this day of all them that rose up against thee." And the King said unto Cushie, "Is the young man Absalom safe?" And Cushie answered, "The enemies of my lord the King, and all that rise against thee to do thee hurt, be as that young man is." And the King was much moved, and went up to the chamber over the gate, and wept: and as he went, thus he said, "O my son Absalom, my son, my son Absalom! Would God I had died for thee, O Absalom, my son, my son!"* (ii Samuel, xviii, 24-33.)

The two gates, between which David sits on a red altar-seat, are surmounted on the left by battlements and turrets, on the right by a gabled structure with a chimney and circular tracerics, and are joined by a wide bridge supporting a long hall, with buttresses and nine tall square-headed traceried windows. The King wears a puce-coloured tunic and a blue mantle, and bends the fingers of his raised left hand while Cushie tells his tale, falling on one knee before him. Cushie's hat is fixed behind him, and a broad spear shows behind his uncovered and curly head. In an opening above the right-hand gate David is seen again, wringing his hands with grief.

4. Fol. iv. *Then King David answered and said, "Call me Bathsheba." And she came into the King's presence, and stood before the King. And the King sware, and said, "As the Lord liveth, that hath redeemed my soul out of all distress, even as I sware to thee by the Lord God of Israel, saying, Assuredly Solomon thy son shall sit upon my throne in my stead; even so will I certainly do this day." Then Bathsheba bowed with her face to*

*the earth, and did reverence to the King, and said, "Let my lord King David live for ever."* (i Kings, i, 28-31.)

David, in blue tunic over a puce undertunic, crowned and with his sceptre raised in his right hand, lies out of doors on the left, propped on a couch with a gray fur-lined coverlet over him. With his left hand he caresses the face of Solomon, who leans over the further side of the couch with hands joined. Behind her son, Bathsheba, in dark pink overdress showing blue sleeves, and with a loose white kerchief under her crown, stands with her hands raised and joined in supplication.<sup>1</sup> In the background on the right there is a building with traceried windows, and a chimney on either side of the upper gable.

5. Fol. vb. *And King David said, "Call me Zadok the priest, and Nathan the prophet, and Benaiah the son of Jehoiada." And they came before the King. The King also said unto them, "Take with you the servants of your lord, and cause Solomon my son to ride upon mine own mule, and bring him down to Gibon: and let Zadok the priest and Nathan the prophet anoint him there king over Israel: and blow ye with the trumpet, and say, 'God save King Solomon.'"* (i Kings, i, 32-34.)

On the left, David sits with closed eyes on a red throne with a footstool beneath his feet. He is clad in a puce tunic and blue mantle, and he holds his sceptre in his right hand. His left hand is raised in exhortation to Solomon, who rides to left on the King's mule, in a gray girded tunic, with his hands crossed on his breast. On the right, Solomon is seen again, with crown, orb and sceptre, seated on a throne like David's, while Zadok and Nathan anoint his head with a horn of oil from the tabernacle. Zadok wears a long blue gown over a puce tunic. Nathan's tunic is red and his mantle blue.

<sup>1</sup> This picture may perhaps represent David's final charge to Solomon, told of in Chapter ii, but it seems to be rightly placed before the next picture, which illustrates incidents described in Chapter i. The six pictured leaves are now separate, but being on a recto page no. 4 could not come next to no. 6, which is also on a recto. Both subjects are illustrated in Queen Mary's Psalter, and it is possible that the artist had here some thought of combining them.

Subjects of the  
six full-page  
miniatures.

Subjects of the  
six full-page  
miniatures.

6. Fol. vi. *So David slept with his fathers, and was buried in the city of David.* (i Kings, ii, 10.)

David crowned and attired as in life is laid in a tomb by two men wearing low gray caps over a linen coif. The sheet supporting the body of the dead King is held by them at his head and feet and is also tied round their necks for additional security.<sup>1</sup> A third figure, with a similar head-covering, stands behind the tomb and clasps the arm of Solomon, whose fingers are interlaced in an attitude of grief. David and his two supporters wear blue gowns. Solomon's is gray, and that of his companion puce-coloured, in each case over a red under-tunic. There are three female mourners, two on the right, and one on the left. The light blue front of the tomb is decorated with seven red roundels containing an octagonal wheel or rose pattern.

The Beatus.

7. Fol. xii<sup>b</sup>. Psalm i. BEATVS VIR QUI NON ABIIT I CŌSILIO. In the upper loop of the large initial B is shown on the left a blue and pink building roofed with red pantiles. It has a high gate flanked with turrets, a battlemented wall in strange perspective, an aisle, and an upper storey with square-headed traceried windows at the side. In the front of this upper storey there is a domed and battlemented turret, from a round-headed doorway in which the head of David appears looking out at Bathsheba, who is seated naked on a hillock on the left, by the side of a green stream. Two handmaidens attend her, their heads tied up in white kerchiefs. One, in light green, bends over her, while the other, in red, stands behind her with her clothes. In the lower loop of the B David kneels on the left in a green tunic and a puce fur-lined mantle. He prays to the Deity, who is seated on a double rainbow in a

<sup>1</sup> In the Entombment, no. 45, there is a precisely similar treatment, as well as in the Burial of Jacob, no. 28 in the companion volume at Paris. Another example occurs in a Flemish Psalter and Horae of the thirteenth century, McClean 41, at the Fitzwilliam Museum, Cambridge, f. 152<sup>b</sup>. In another Flemish book of about the same date, Latin 1077 f. 12<sup>b</sup>, at the Bib. Nationale, the end of the sheet is thrown over the shoulders of the two supporting figures but is not tied. This is likewise the case in the Psalter of Ingeburg of Denmark at Chantilly, f. 28.

cloud-edged mandorla, and turns towards him with His right hand raised in benediction and His left hand holding a book. He has a crossed nimbus, as in the next seven miniatures. Initials of Psalms 1 and 26.

On the ground near David are some little white trefoil plants bending over on their stems. These do not occur elsewhere in this volume, but they are a common feature in the Paris MS. In that book there is a treatment of the B so nearly identical that the points of divergence must be noted. The whole design is a little wider. The building has no aisle. A portcullis is shown in the gateway, which is differently roofed. There are two trees behind Bathsheba. Her handmaidens are less graceful and alluring. David has a more pronounced beard, and the Deity holds an orb instead of a book, and looks before Him without heeding David. Finally, the B has a broader stem, filled with flat gold instead of black, and with faces peeping from oak-leaves in the scrolls at top and bottom, instead of a plain ivy-leaf termination; and the background, instead of being one plate of burnished gold, is largely diapered with three different patterns, that behind the kneeling David being *fleur-de-lysé*. As already stated, there are diapered backgrounds to all the eight historiated initials in the Paris book.

8. Fol. 26. Psalm xxvi. DOMINUS ILLUMINATIO MEA. The interior of the D is divided horizontally. In the upper portion David kneels on the left, and the head and shoulders of the Deity are shown in clouds above. This subject is repeated with very slight variation in the next six initials. In the lower portion, there is a triangular cloud-edged gold frame on a black ground containing sixteen gold lamps, in reference to the opening words of the psalm. The shape of the frame may also be intended to convey the idea of the Trinity. Groups of monks and nuns kneel on either side, three on the left and four on the right.

In the similar design in the Paris MS, the frame of lamps is smaller, with no cloud-edging, and the kneeling groups are larger, each group being of six figures. The background within the initial is diapered with the arms of France,



Initials of  
Psalms 37 and 52.

Provence and Castile. There are again faces in the oak-leaf terminals. The Deity is seated in a mandorla.

Lamps of the kind shown are often seen suspended in thirteenth-century miniatures, and are carried by the Wise and Foolish Virgins in the central porch of Amiens Cathedral and elsewhere.

9. Fol. 42. Psalm xxxvii. DIXI CUSTODIAM UIAS. Upper portion as in the last. In the lower portion there are on the left three kneeling Franciscans, on the right three kneeling Dominicans, all holding books in their left hands and pointing with their right hands to their mouths in illustration of the second verse: *I was dumb with silence, I held my peace, even from good: and my sorrow was stirred.* The Sainte Chapelle was in the joint custody of the Franciscans and Dominicans.

In the Paris MS. there are four kneeling figures on each side, including two nuns. The two foremost figures are a Franciscan and a Dominican, but the rest belong to other orders.

10. Fol. 57. Psalm lii. DIXIT INSIPIENS IN. The upper portion as before. In the lower portion, between two cone-headed trees an idiot, wrapped only in a gray red-lined mantle, moves to right with huge strides, swinging a club and biting a round and white loaf, in reference to verse 4: *Have the workers of iniquity no knowledge? who eat up my people as they eat bread.* The pink used in this picture is lighter than in the others.

In the Paris MS. two half-naked men are wrestling. Dr. Haseloff justly observes that this unusual subject recalls a drawing in the album of Villard de Honnecourt. Its presence may be due to a misunderstanding of the design of Jacob wrestling with the Angel, which in some Psalters illustrates the eightieth Psalm, owing to the references to Jacob in verses 1 and 4. In the Ormsby Psalter, Douce 366, at the Bodleian Library, there are two wrestlers on the lower margin of that psalm, probably derived from the same forgotten source.

11. Fol. 70b. Psalm lxviii. SALVVM ME FAC DEUS. The upper portion as before, but here and in no. 9 David kneels only on one knee. In the lower portion, between two trees, a naked man, looking upwards, with arms raised and extended, kneels in water up to his breast, in illustration of verses 1 and 2: *Save me, O God; for the waters are come in unto my soul. I sink in deep mire, where there is no standing: I am come into deep waters, where the floods overflow me.*

In the Paris MS. there are no trees, but the attitude of the man is precisely similar.

12. Fol. 89b. Psalm lxxx. EXULTATE DEO ADIUTARI.<sup>1</sup> The upper portion as before. In the lower portion, a musician sits facing the spectator on a stone bench, and plays a psaltery. His hands and the strings of the instrument are unfinished. At his feet are on the left a viol, and on the right a red harp, and hanging to a rod on either side of him are four red bells. An illustration of the second verse: *Take a psalm, and bring hither the timbrel, the pleasant harp with the psaltery.*

In the Paris MS. the musician and instruments are identically shown.

13. Fol. 107. Psalm xcvi. CANTATE DOMINO CANTICUM. Upper portion as before. In the lower portion two clerks in blue copes with high hoods, sing at a gray pedestal desk, their heads thrown back. On the left the outer wall of a church, from which an arch springs covering them. This is the first picture which has the Cufic pattern in the border.

In the Paris MS. the only noticeable difference is that the desk is not a solid pedestal but a light construction partly hidden by white hangings. It is probably intended for a folding lectern, like the iron one, no. 6060, at the Cluny Museum.

14. Fol. 125b. Psalm cix. DIXIT DOMINUS DOMINO MEO. Upper portion as before. In the lower portion a long stone

<sup>1</sup> It has been noted above that the Paris MS. also has *adiutari* for *adiutori*.

Initials of  
Psalms 68, 80,  
97, 109.

Initial of  
Psalm 109.

bench or altar, on which the first two Persons of the Trinity are seated some distance apart, looking towards each other. God the Father, on right, holds an orb. God the Son, on left, a book. This is an illustration of the first verse: *The Lord said unto my Lord, sit thou at my right hand, until I make thine enemies thy footstool*. There is no footstool in this picture.

In the Paris MS., while the general design is the same, there are slight differences and noteworthy accessories. The altar has high horns to right and left, as in no. 26 below. Each of the Persons holds a book, there is a long footstool under their feet, and the Holy Ghost flies down between them, converting this picture into a representation of the Trinity. This development of the subject is one that is often met with, e.g., in Mr. Thompson's MS. 73 and in Arundel 83 at the British Museum.

This is the last point at which we are able to compare the pictures in the two manuscripts, as the series in the Paris MS. ends here. It will have been noticed that the treatment is for the most part simpler in Mr. Thompson's MS., details being added in the other to several of the illustrations, in which, moreover, the backgrounds are elaborately diapered. The inference is that if the two series of Psalm pictures differ at all in date that in Mr. Thompson's MS. is the earlier.

A subject on the  
lower margin.

15. Fol. 174. On the lower margin, six admirably drawn figures, in two groups of three, playing at bowls or a similar game. There is a lady and a hooded man in each group, and as only three of the figures are coloured the composition is probably unfinished. It seems not unlikely that there was some intention of enriching the lower margins with a variety of subjects, such as are found, at a rather later date, in Queen Mary's Psalter (2. B. VII at the British Museum) and many other books.

Matins of Virgin.

16. Fol. 177b. *Matins of the Virgin*. DOMINE LABIA MEA APERIES ET OS MEUM ANNUNCIABIT LAudem TUAM. In initial D, divided horizontally, like nos. 7-14, into two equal compartments: (1) Above, the Virgin seated between two red vases (perhaps of lilies, but the contents are not clear),

on a long stone altar. She is crowned and her arms are outstretched. The Child stands on her knee. (2) Below, *the Betrayal*. Judas puts his arms round the neck of Christ and kisses him. On the right, seven Jews, including Malchus. He bows under the sword-stroke of Peter, who heads a group of disciples on the left. Burnished gold background, and border of blue and salmon pink, with Cufic pattern in gold.

Initials in Lauds  
of the Virgin.

17. Fol. 191b. *Lauds*. In initial D. *The Mocking*. Christ stands arrayed in a single long gray tunic, and is mocked and pointed at by five Jews, three on left, two on right. The initial has an inner ground of burnished gold, and is on a panel of pink and blue diaper counterchanged diagonally.

18. Fol. 198. *Memoria to the Trinity*. In initial O. God the Father seated on an altar holds the crucified Christ. The Dove flies between them.

19. Fol. 198b. *Memoria to the Cross*. In initial D. The Crucifixion. The Virgin on left, St. John on right, in attitudes of grief. Sun and moon above.

20. Fol. 199. *Memoria to All Angels*. In initial D. Three tiers of nimbed angels, clad in white, six, five and three. In the uppermost tier two Seraphim.

21. Fol. 199b. *St. John the Baptist*. In initial P. The Baptism in Jordan. Christ stands in a mound of water and is baptized by St. John who stands on the right. The Holy Ghost appears from clouds on the left.

22. Fol. 200. *St. Peter*. In initial D. His Crucifixion. He is in a dark gray tunic and is fixed to the cross head downwards. Two men, one on either side, violently tighten the cords round his feet.

23. Fol. 200b. *St. Andrew*. In initial M. His martyrdom. He is in a tunic like St. Peter and is bound horizontally to a cross, not obliquely as usually represented. Two men tighten the cords round his wrists. A building on the right.



Memoriae in  
Lauds.

24. Fol. 201. *The Apostles*. In large initial D. The Apostles seated. Peter, Paul and five others in front, the remaining five behind. The Holy Ghost flies down from clouds above.

25. Fol. 201b. *St. John the Evangelist*. In initial E. At the Latin Gate. He stands naked in a barrel of oil. On the right a man in a winged cap<sup>1</sup> stirs the flames. Another on the left blows the bellows.

26. Fol. 202. *The Evangelists*. In quatrefoil. Christ seated on a horned throne with right hand raised in benediction. Outside the quatrefoil in the four spandrels the symbols of the Evangelists, beautifully drawn on plain blue and pink grounds. This 'Majesty' takes the place of an initial B which the artist omitted to work into the design.

27. Fol. 202. *The Innocents*. In initial D. Two warriors in banded mail slay two infants.

28. Fol. 202b. *St. Denis*. In initial D. The saint stands in dalmatic and chasuble with closed eyes and holds the crown

<sup>1</sup> The winged cap is often given to executioners in manuscripts of the thirteenth and fourteenth centuries. In the companion volume Lat. 10525 at Paris pictures 59-61 contain groups of Philistines who wear it with a sort of scaly short-sleeved cuirass. It is perhaps due to a misunderstanding of the helmet plumes in pictures like those on ff. 215b and 423 of the Bible of Charles the Bald, executed at Tours in the ninth century, Latin 1 at the Bib. Nationale. (See *Facsimilés de Manuscrits exposés dans la Galerie Mazarine*, Paris, Leroux, plates xxx and xxxii.) It occurs in the corresponding picture of the martyrdom of St. John on f. 187 of the Horae of Jeanne II of Navarre (see p. 177 of vol. ii of Mr. Thompson's catalogue) as well as on f. 20b of the third volume of the splendid *Life of St. Denis*, Franç. 2092 at the Bibliothèque Nationale, and on a terminal figure on the last page of the kalendar of a Horae attributed to Jeanne of Savoy in the library of Mme. Jacquemart-André. It is also found on the Ascoli cope recently exhibited at the South Kensington Museum, and on ff. 47b and 56b of the Peterborough Psalter, MSS. 9961-2 in the Brussels Royal Library. Other English examples may be seen in a thirteenth-century Psalter in St. Mark's Library at Venice, in Queen Mary's Psalter, ff. 253, 311 and 312b, and in a folio Horae (c. 1320) Dd. 8. 2, at the University Library, Cambridge. For a sculptured example see the figure in a cuirass behind St. Stephen in the S. porch of the Cathedral of Paris.

of his head<sup>1</sup> in his hands. An angel in white supports him on either side. Memoriae in  
Lauds.

29. Fol. 203. *St. Eustace*. In initial D. The saint and his wife and two sons stand naked in a red (brazen) bull, under which a fire is kindled. (Compare the retable from the Abbey of St. Denis at the Cluny Museum.)

30. Fol. 203b. *Many Martyrs*. In initial D. Two martyrs kneel on the right with hands joined. On the left two men with sword and falchion are about to strike off their heads.

31. Fol. 204. *St. Nicholas*. In large initial D. An interior on the left with a couch on which a sick man stripped to the waist is propped. Two of his daughters stand behind the couch with hands joined in sorrow or thankfulness, while a third daughter receives a purse through an opening in the wall from St. Nicholas, who is in full pontificals.

32. Fol. 204b. *St. Francis*. In initial D. The saint kneels on the right at the mouth of a cave and receives the stigmata from the Seraph.

33. Fol. 205. *St. Benedict*. In large initial I, divided horizontally into two equal portions. (1) Above, the saint in black seated under a battlemented arch and holding crozier and book. (2) Below, a group of seven hooded Benedictines under a similar arch.

34. Fol. 205b. *Many Confessors*. In initial D. Five confessors, including a Pope, two bishops, and a Benedictine monk.

<sup>1</sup> In a thirteenth-century *Lives of the Saints* in French, MS. 10326 at the Brussels Royal Library, he is similarly shown holding the crown of his head, instead of the whole head as in most representations. In this same book St. Thomas of Canterbury carries his whole head, but at Wells Cathedral and in the north rose window of Lincoln he carries the crown of his head, as do St. Nicaise at Reims and St. Piat at Seclin. I have to thank Mr. W. R. Lethaby for calling my attention to these architectural examples.

Memoriae in  
Lauds.

35. Fol. 206. *St. Mary Magdalene*. In initial L. *Noli me tangere*. Christ stands on the right with Resurrection Cross. The saint kneels on the left in a fur-lined mantle. Two trees.

36. Fol. 206b. *St. Margaret*. In initial D. The saint emerges, with hands raised, from the back of a red dragon. The end of her blue gown is seen as usual in his jaws. The incident takes place inside an hexagonal battlemented wall, with turrets at the angles.

37. Fol. 207. *St. Katherine*. In initial D. The saint crowned and clad in red kneels in prayer. Fire is sent from heaven by a Divine Hand, the wheels are broken, and her enemies, of whom seven are shown, are slain. This is one of the most beautiful of the pictures. There is a rather similar treatment on f. 283 of Queen Mary's Psalter.

38. Fol. 207b. *Many Virgins*. In initial D. A group of five virgin martyrs holding palms. Two of them, one dressed as a nun, hold lamps in reference to the Parable of the Wise and Foolish Virgins.

39. Fol. 208. *All Saints*. In initial C. Two rows of seated and kneeling figures, seven in each. The Virgin occupies the central position in the upper row, that in the lower row being occupied by a Pope.

40. Fol. 208b. *Memoria pro pace*. In initial D. A priest saying mass at an altar on the right, on which there is a red chalice. Behind him four kneeling figures with hands raised in prayer.

41. Fol. 209. *Prime*. In initial D. *The Flagellation*. Christ, naked except for a loin-cloth, is bound to a pillar. A man on either side with raised scourge.

42. Fol. 212b. *Tierce*. In initial D. *Christ bearing the Cross*. He moves to right, preceded by a man with a ladder, who turns and appears to threaten with a hammer the Vir-

gin who is supporting the Cross on left. She is followed by another female saint. Hours of the Virgin.

43. Fol. 215. *Sext*. In initial D. *The Crucifixion*. The two thieves on either side of Christ with their arms bound behind them. Sun and moon above. There are no spectators.

44. Fol. 217b. *None*. In initial D. *The Death on the Cross*. On right, a man offers the sponge with vinegar. On left, another thrusts a spear into the side of Christ. Sun and moon above.

45. Fol. 220. *Vespers*. In initial D. *The Deposition*. Joseph of Arimathea on a ladder holds the dead Christ. The Virgin on left supports one arm. The other is still nailed to the Cross, and is being unfastened by a man on right. St. John in foreground on right, with hands joined in grief. A finely-drawn composition.

46. Fol. 224. *Compline*. In initial C. *The Entombment*. Christ is placed in the tomb by two men who hold the sheet in which He is laid tied round their necks. The Virgin and a man (? Nicodemus) assist, but there are no other persons present. At the side of the tomb are three pointed arches. Compare no. 6 above.

47. Fol. 271b. *In nativitate sce Marie virginis*. In large initial S. Above, on gold background, Joachim and Anna praying for a child, and two angels receiving their prayers on scrolls. Below, on background of crimson diaper, the birth of the Virgin. St. Anne lies fully dressed on a couch to left under a looped curtain. On the right a wooden bath in which two midwives are washing the child. Lessons for the Feasts of the Virgin.

48. Fol. 274b. *In annuntiatione*. In initial D. On right the Virgin stands with right hand raised and a book in her left hand. On left Gabriel stands with a scroll on which a modern hand has written AVE MARIA. He points upward to the Holy Ghost appearing from clouds above the Virgin's head.



Lessons for the  
Feasts of the  
Virgin, etc.

49. Fol. 277. *In purificatione*. In large initial E. *The Presentation*. An altar on right, behind which Simeon stands and receives the Child in the humeral veil. Joseph with long candle and basket of doves follows the Virgin from left.

50. Fol. 281. *In assumptione*. In large initial D. The death of the Virgin. She lies stretched on a white couch, behind which the twelve Apostles are gathered. Above their heads she is again shown rising to heaven.

51. Fol. 284b. *Legenda in sabbatis*. In initial O of the first chapter of the Song of Solomon. The Virgin, seated on an altar, offers her breast to the Child. Looped curtains on either side. This picture has suffered more than the others from water, but is still very beautiful.

I have sought in vain for any other manuscript which can be stated with certainty to have been illuminated in the same atelier as the two Psalters that I have attempted to describe. I share Dr. Haseloff's view that the book that comes closest and that may be most profitably compared with them is the splendid *Evangelistarium ad usum et consuetudinem ecclesie parisiensis*, Latin. 17326 at the Bibliothèque Nationale, which, though containing nothing of a liturgical character to connect it specially with the Sainte Chapelle, was in its treasury at an early period, and was evidently written for royal use. It is still in the original binding of thick oak boards cased with gold, richly jewelled, and with magnificent figures in *repoussé*. The edges are blue semé with gold fleurs-de-lys. The writing of this book, of which

there is a replica at the British Museum (Add. 17341), is precisely the same as that of the two Psalters—intensely black, with the capitals touched with vermillion. It is in double columns without line-endings or penwork initials, and without any of the gold-on-colour decoration which is such a feature of the two Psalters. But it is replete with branching ornaments, sharply cusped, that are closely related to the work of the first of the six hands responsible for the line-endings and psalm-initials in Mr. Thompson's manuscript. Other features that the books have in common are the little recurved trefoil plants mentioned above,<sup>1</sup> and the combination (found also on some pages of another Sainte Chapelle Evangelistarium, Lat. 8892 at the Bib. Nationale, as well as in Add. 17341 at the British Museum) of strips of coloured diaper with the burnished gold of the backgrounds. The figure work, of which there is an enormous amount in the large initial I's of the words *In illo tempore*, beginning each of the Gospel-readings, is by several hands and of varying merit. Even in the best miniatures, which are very delicate and beautiful, it seems to me that the faces are rather expressionless when compared with those of the Psalters. I am not, however, prepared to say that none of the illuminators employed on these took part in the Evangelistarium. There are manifest affinities, and the differences, that are no less manifest, might be accounted for by an interval of a few years. The green, red and blue leaves of vine or fig which play a large part in the internal decoration of the initials of the Evangelistarium suggest a rather later date in the thirteenth century than 1270.

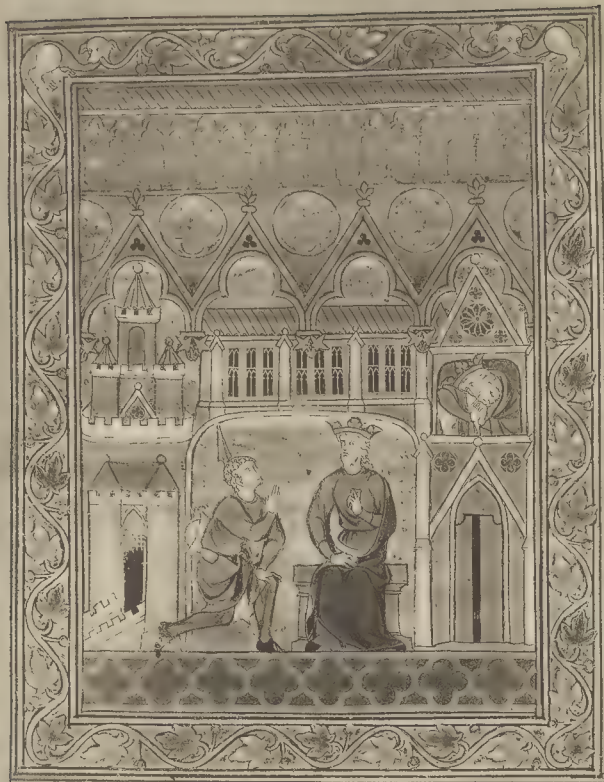
A closely related  
book.

<sup>1</sup> P. 31.









17. Der künig in der stadt wart  
 mit dem ritter



18. Der künig in der stadt wart  
 mit dem ritter

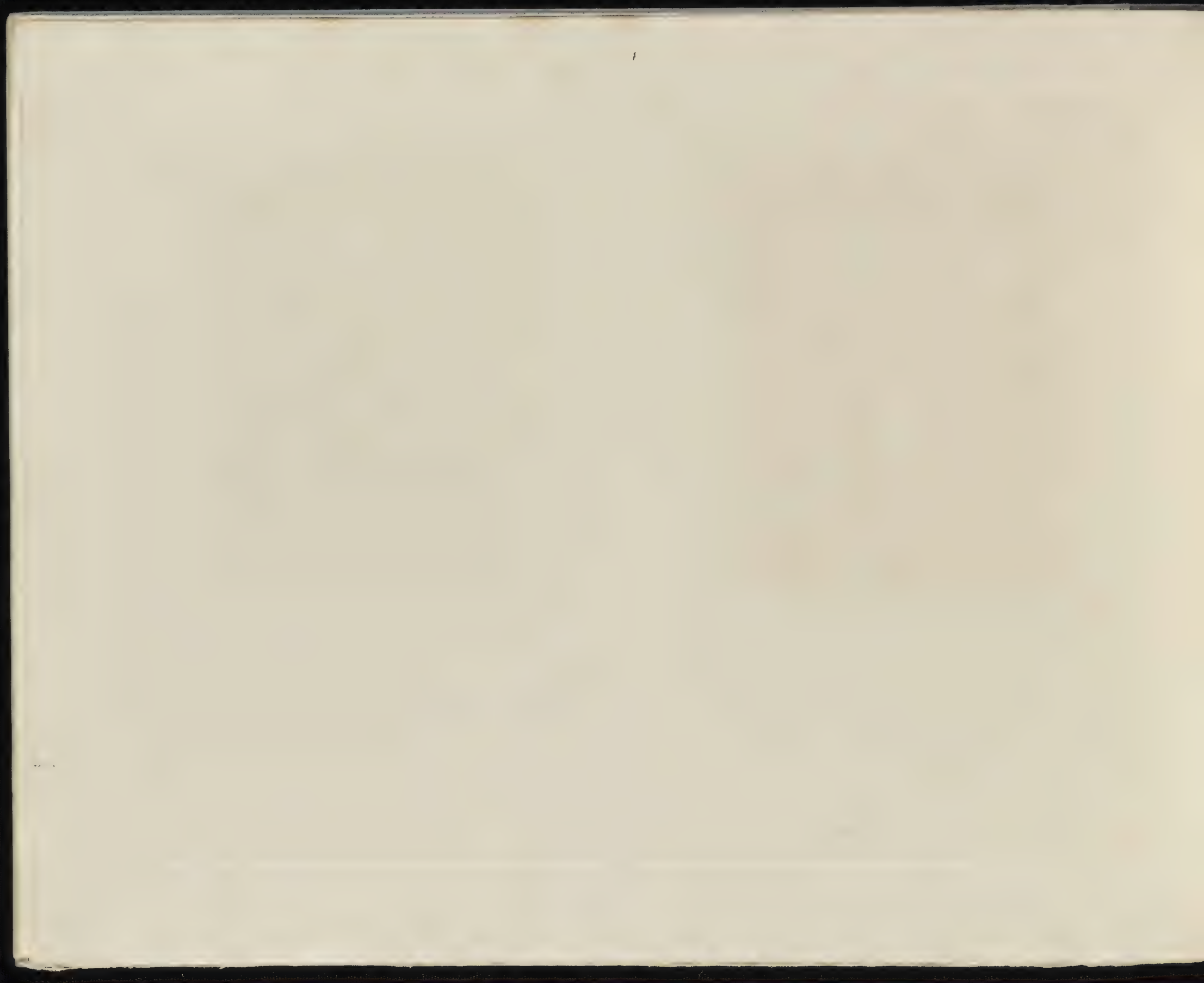






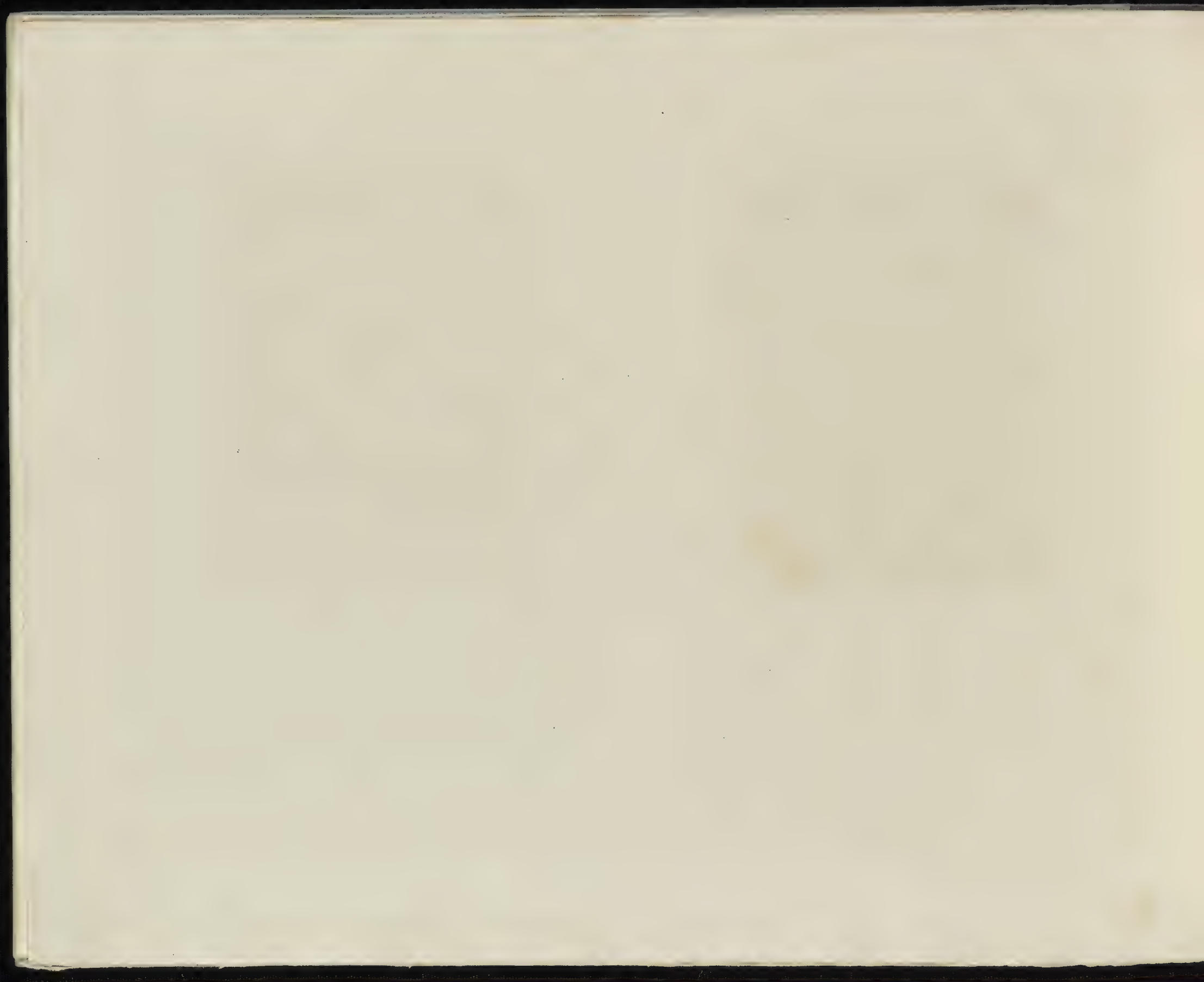
7.  $f^{(n)}(x)$  has a root between  $x$  and  $x + \frac{1}{n}$ , where  $n$  is a whole number.  $\frac{1}{n}$  is the length of the interval.











daunt me inique

Qui retribuunt mala pro bonis detrahent

mihi: quoniam sequer bar bonitatem

Ne derelinquas me dñe deus meus: ne dis-

cesseris a me

Intende in adiutorium meum: dñe dñs

salutis mee dñe in celo misericordia tua.



est in conspectu sanctorum tuorum.

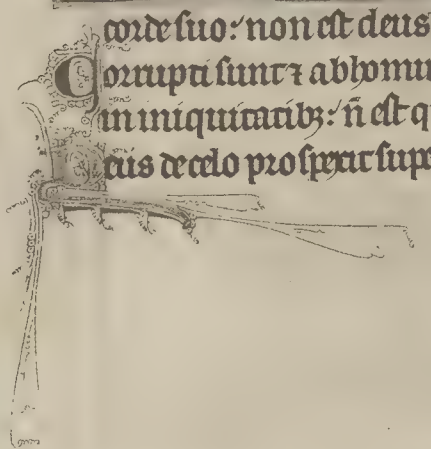


corde suo: non est deus

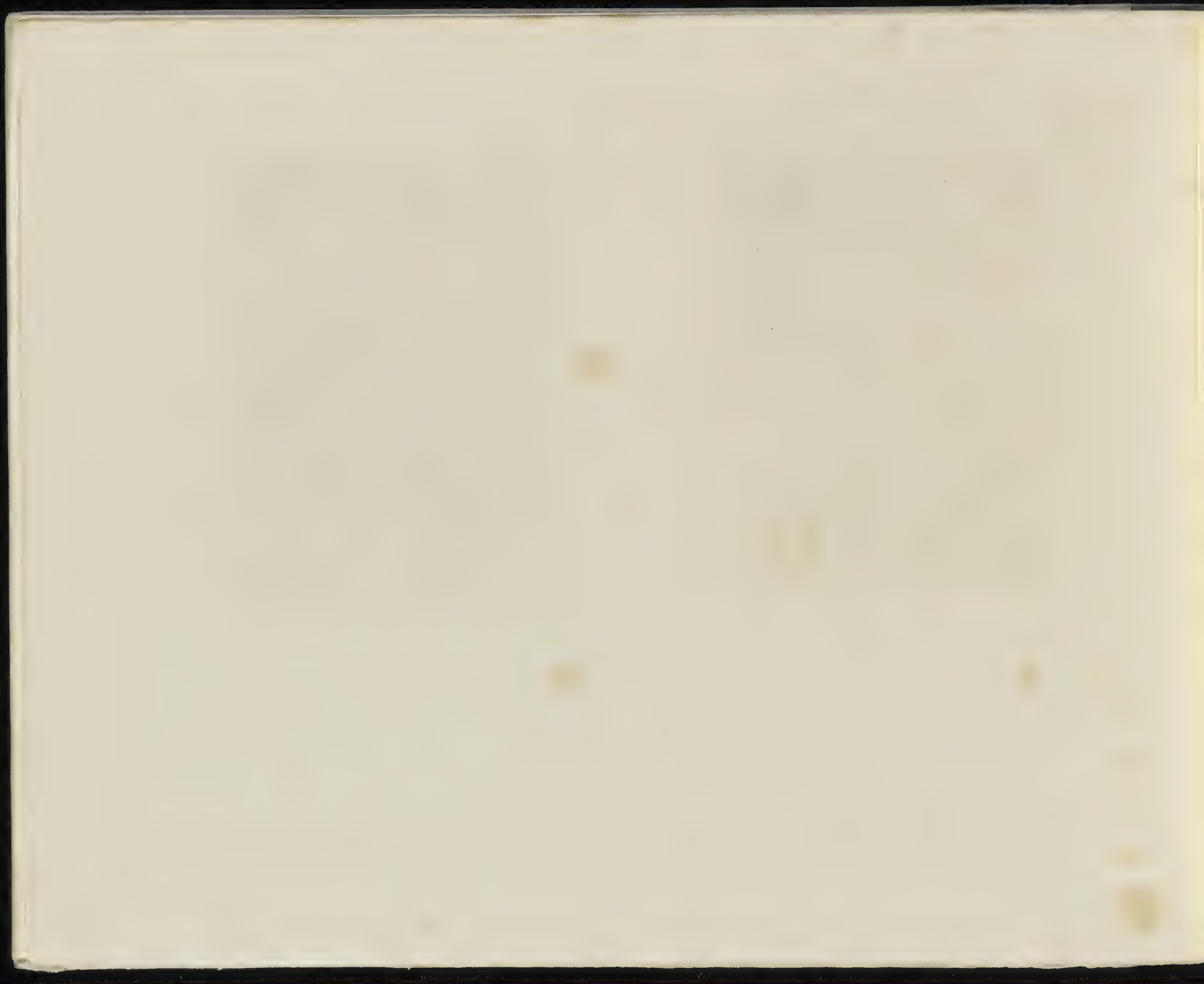
Corrupti sunt et abominabiles facti sunt

in iniquitatibus: non est qui faciat bonum.

Quis de celo prospexit super filios hominum?









qm̄ intraveruntque usq; ad animā  
meam.

Infusus sum in limo profundi: et non  
est substantia.

**V**eni multitudo maris: et tempestas

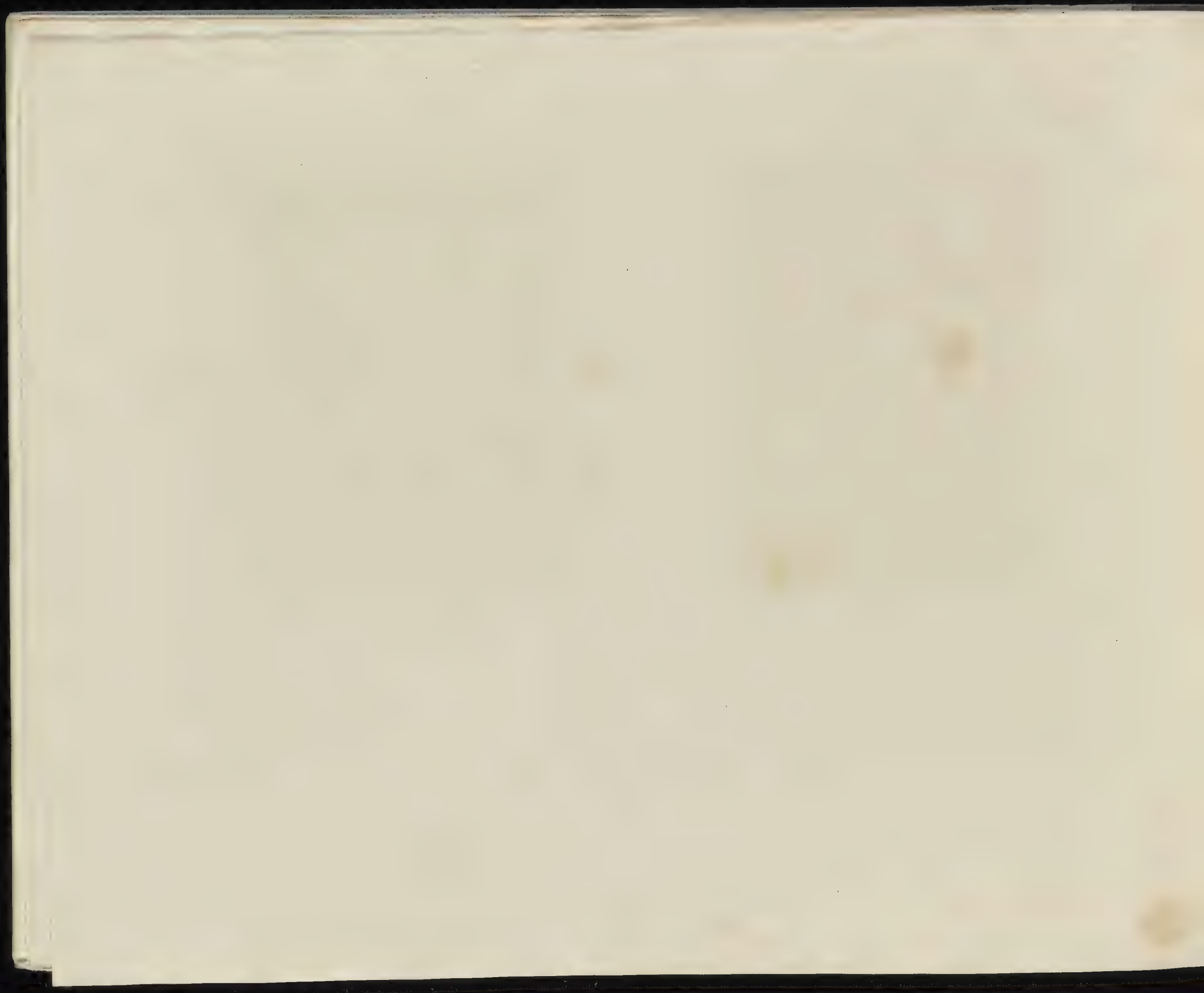
11 f. 70<sup>b</sup> Psalm 68. David praying and  
kneeling in water in illustration of the text.



nostro: iubilate deo iacob.  
Iunite psalmum et date tympanum:  
psalterium iocundum cum cythara.  
**G**uadate in neomenia tibia: in insigni  
die sollempnitatis vestre.  
uia preceptum in israel est: et iudiciū deo

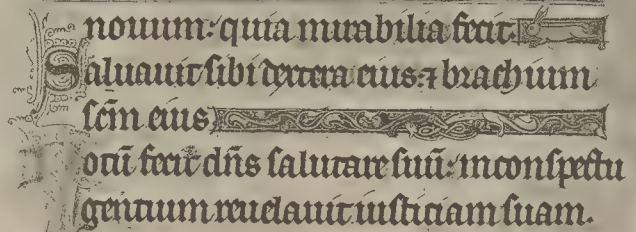
12 f. 89<sup>b</sup> Psalm 80. David praying  
A player on a Psaltery





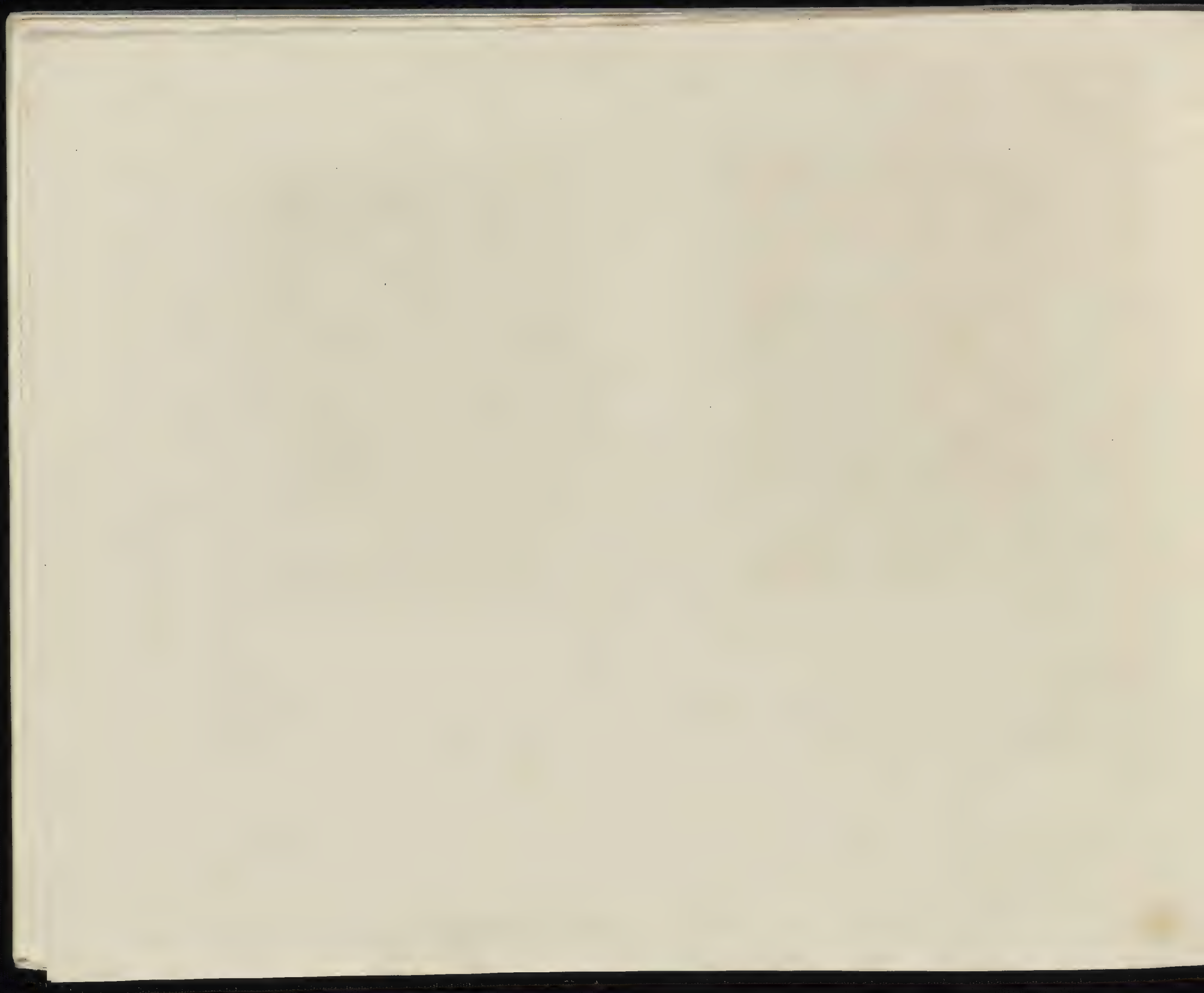


**T**ingam uirtutis tue emittet dñs ex syon.  
dominare in medio inimicor tuor.



nouum: quia mirabilia fecit.  
saluauit sibi dextera eius: et brachium  
scm eius  
otū fecit dñs salutare suū: in conspectu  
gentium reuelauit iusticiam suam.





eternam: qui uero mala in ignem  
eternum.

et est fides catholica quam nūquā  
q̄ fideliter firmiterq̄ crediderit: sal-  
uus esse non poterit.



patrem nr̄m: daturum se nobis.


Et sine timore de manu inimicorum  
nr̄orum liberati: seruiamus illi.  
In sc̄itate et iusticiam coram ipso: om-  
nibz diebz nostris.

Et tu puer p̄ph̄a altissimi uocaberis: pre-  
ibis enim ante faciem dñi parare ui-  
as eius.

Ad dandā sciētiā salutis plebi eius: in  
remissionem peccator̄ eor̄.

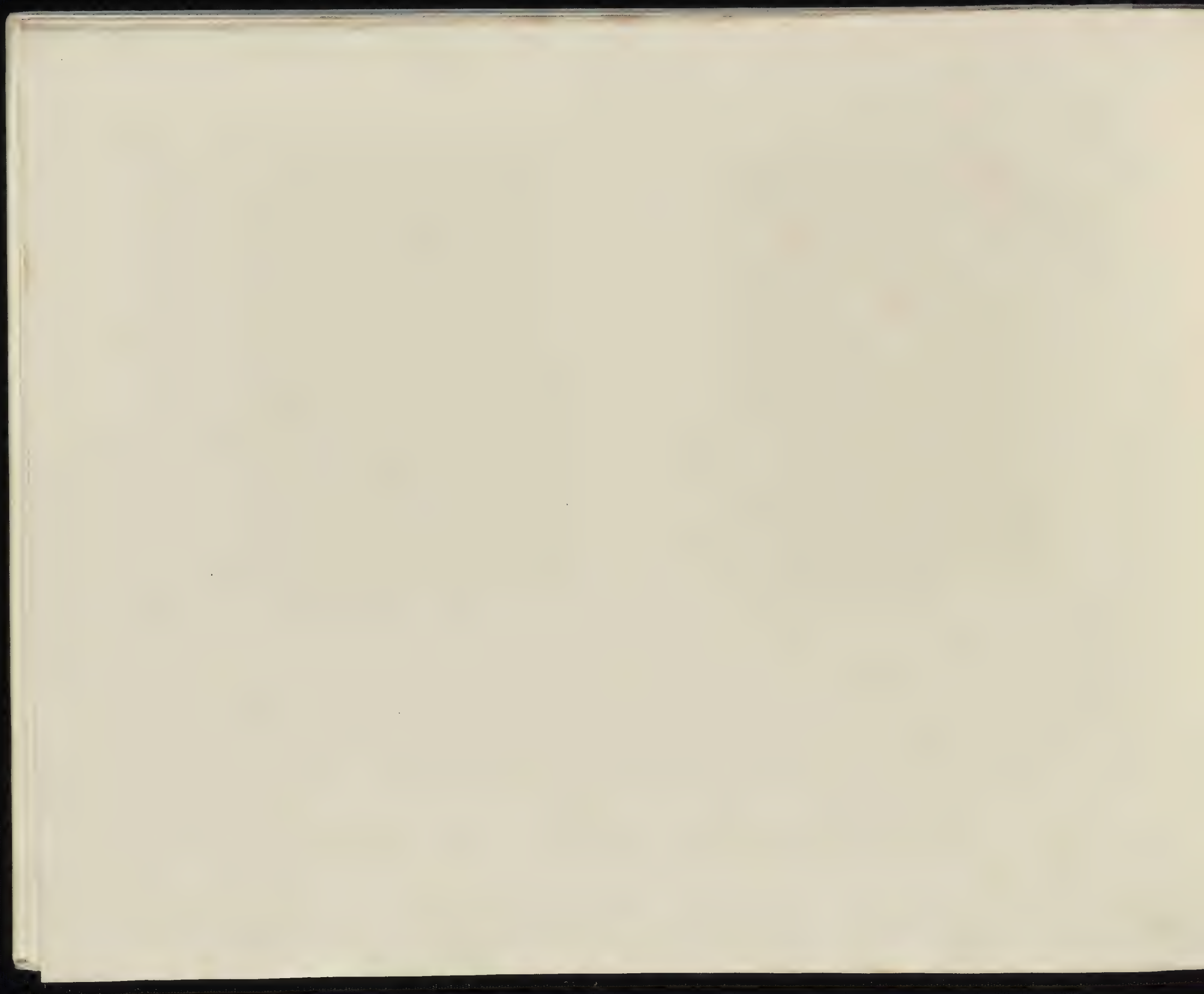
Per uiscera misericordie dñi nr̄i: in qui-  
bz uisitauit nos oriens ex alto.

Illuminare hys qui in tenebris et in  
umbra mortis sedent: ad dirigen-  
dos p̄des nr̄os in uiam pacis.

 agnificat anima mea dñm.  
et exultauit sp̄s meus in  
deo salutari meo.









cus in adiutori  
um meum in  
tende.  
**D**omine ad  
adiuvandum  
me festina.  
**G**loria patri  
et filio. et spiritui  
sancto.

icut erat i  
principio. et nunc et semper et in secula se  
culorum. amen alleluia. **R.** Benedicta tu.

**D**ominus regnavit decorem induit  
est induit est dominus fortitudi  
nem et precepit se.

**E**t enim firmavit orbem terre qui non  
commovebitur.

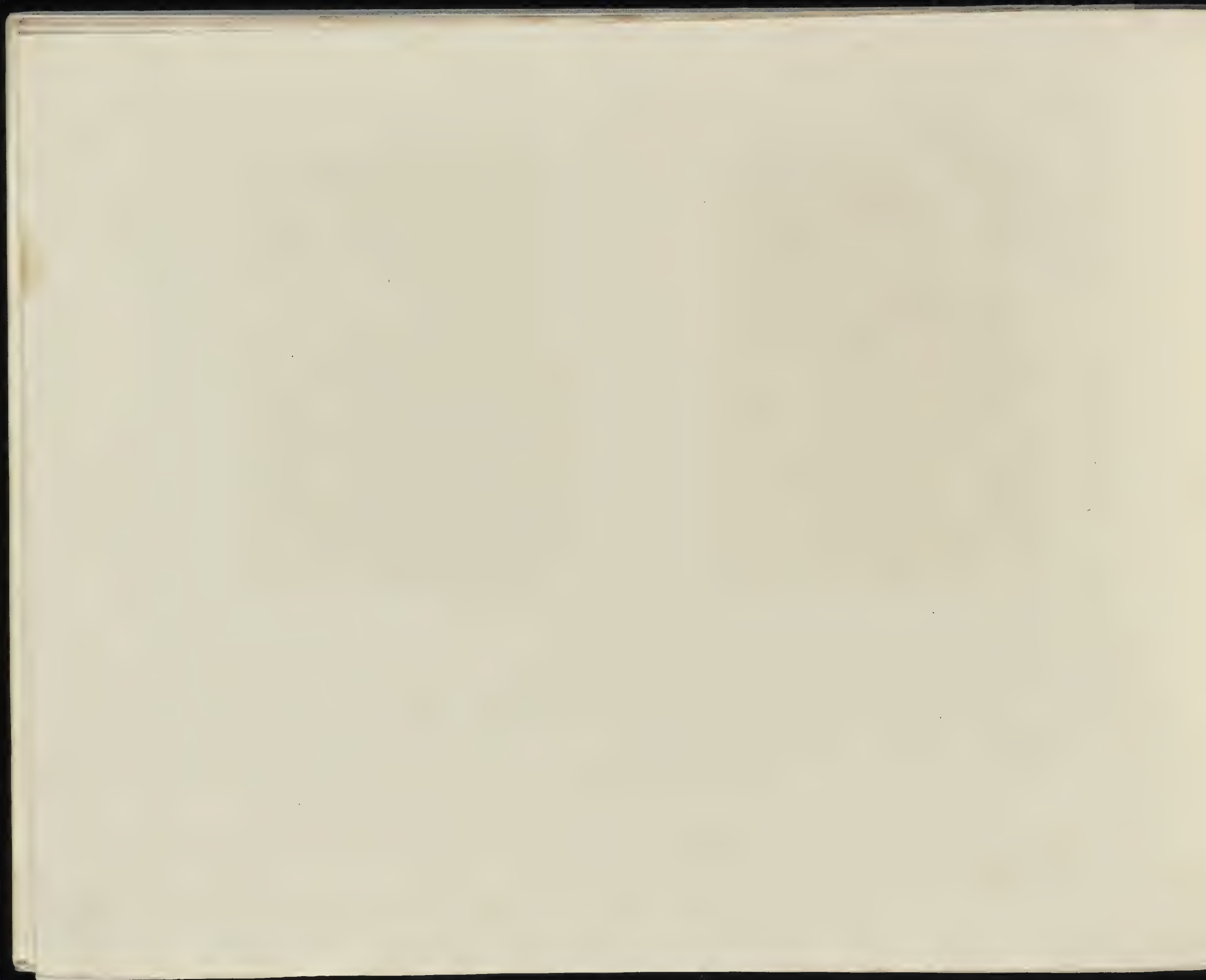
**S**arata sedes tua ex tunc a seculo tu es. leua

dominus per tua mentis et corporis sanita  
te gaudere et gloriosa beate marie semper  
virginis intercessionem a presenti liberari mis  
ericordia et eterna perfruere leticia. **P**ro domini. **R.** Be  
nedicamus domino. **D**eo gratias. Me  
moriam de sancta trinitate. **R.** Te invocamus  
te adoramus te laudamus obsecramus trinitas. **R.** Bene  
dicamus patri et filium cum sancto spiritu laudamus et su  
perexaltamus cum in secula.



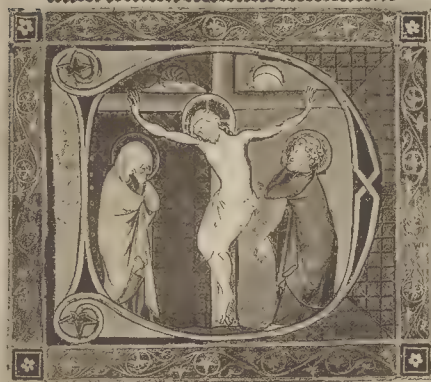
in se sem  
perne des.  
qui dedis  
a famul  
tus in co  
fessione  
vere fidei  
eternae tri  
nitatis





glam agnoscere: in potentia maiesta-  
tis adorare unitatem quod sumus ut eius  
fidei firmitate: ab omnibus semp muni-  
amur ad ueris. Qui uiuus et regnas  
deus. per omnia secula seculorum. amē.

Memoria de sancta cruce. antipha. Salua-  
tor mundi salua nos qui per crucem et sanguinem  
redemisti nos auxilia nobis te deprecamur deus noster.  
N. Adoramus te xpi te et benedicimus tibi quia p-  
scam crucem redemisti mundum. O. de sca cruce.



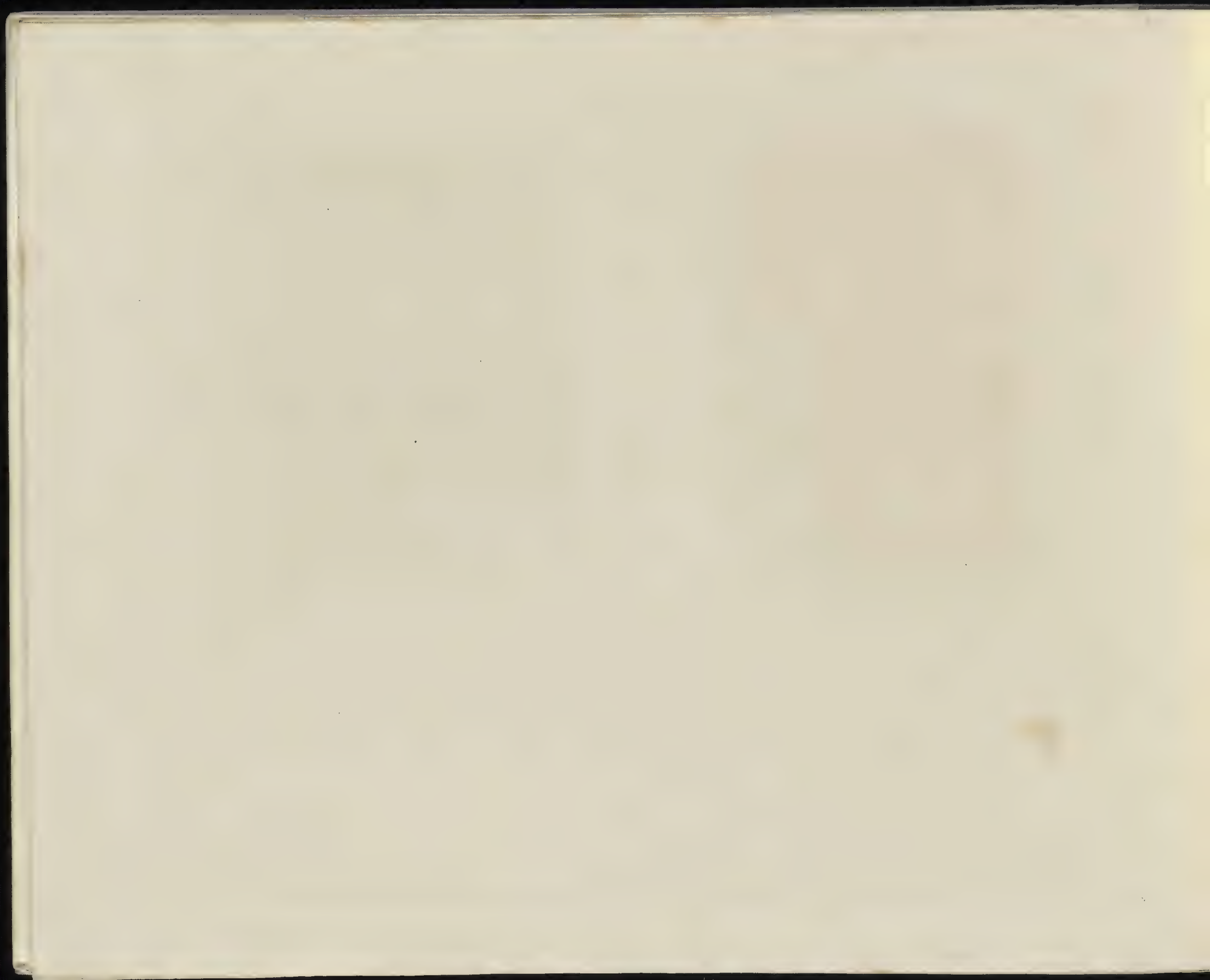
eus qui u-  
nigeniti fi-  
lii tui dñi  
nostri ihu  
xpi precio-  
so sangui-  
ne huma-  
nū genus

redimere dignatus es: concede propitius  
ut qui ad adorandam crucem uenisti  
adueniunt: a peccatorum suorum nequitiis  
liberentur. Per dñm. Memoria de angelis  
R. Angeli archangeli. throni et dominationes. principa-  
tus et prelati uirtutes celorum. cherubim et seraphim.  
laudate dominum de celis alleluia. V. In conspectu  
angelorum psallam tibi deus meus. Adorabo ad tem-  
plum sanctum tuum et confitebor nomini tuo. Oratio.



eus qui mi-  
ro ordine an-  
gelorum minis-  
teria homi-  
nibus dis-  
pensas conce-  
de propitius: ut  
a quibus tibi  
ministranti



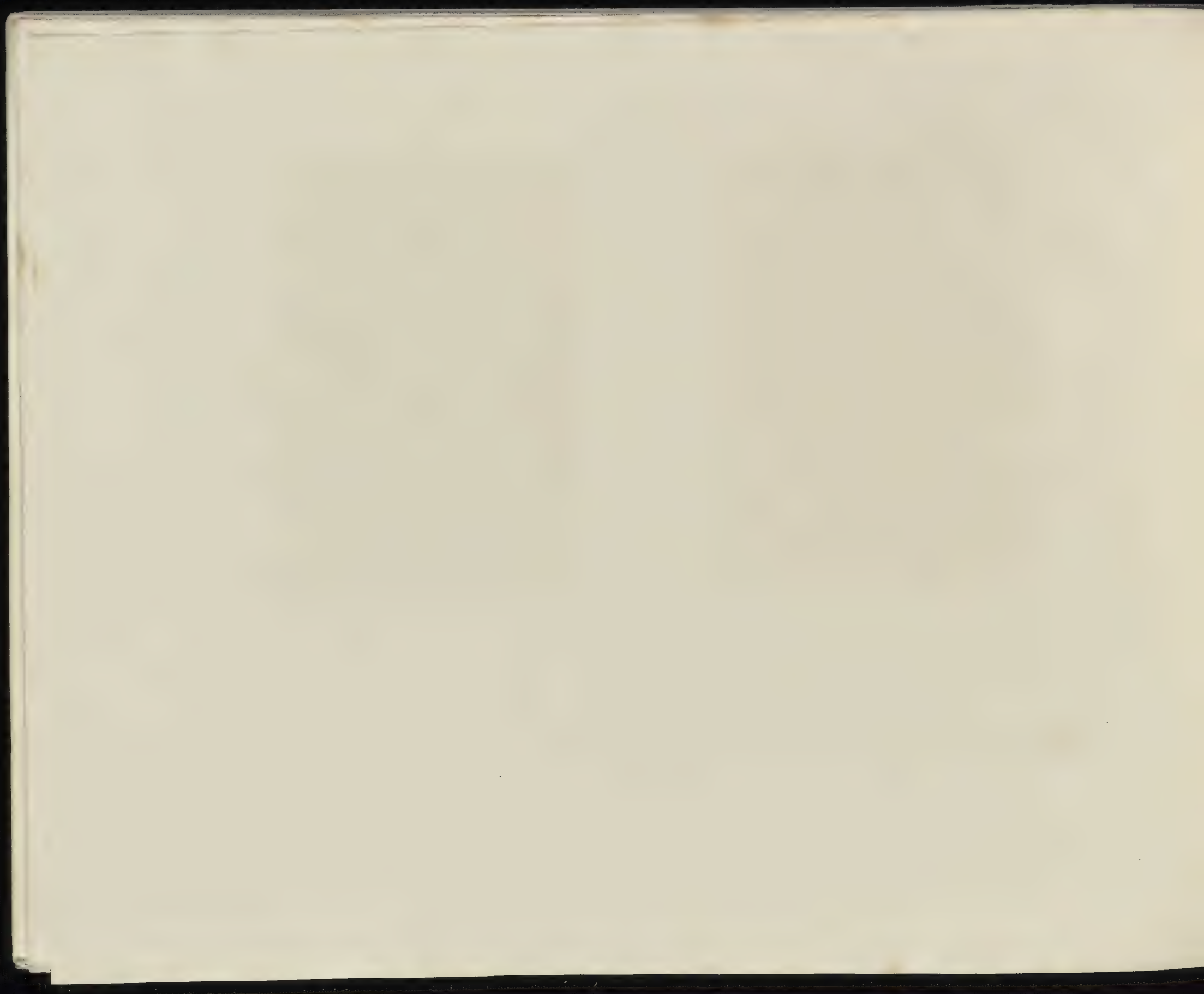


ta sectando. ad eū quē p̄dixit  
sectura p̄ueniat. per xpm̄ do  
minum nostrum Amen. me  
moriam de sancto p̄ro apostolo. a.



cum tradidisti. concede ꝑꝑitius ut inter  
cessionis eius auxilio a peccator nꝛꝝ li  
beremur. ꝑ xꝑm dñm nꝛm. Amen. Se  
scō andrea aplō. a. Ambulans ihꝱ iuxta mare  
galilee uidit petrum ⁊ andream fratrem eius ⁊ ait il  
lis. Venite post me faciam uos fieri piscatores homi





num. ac illi relictis viis. et nam secuti sunt eum. **X.**  
 Dilcat andream dominus. In odorem suauitatis.



aeternam  
 tuam domi  
 ne supplices  
 exoramus  
 ut sicut ec  
 clesie tue le  
 atus andre  
 as aposto  
 lus tuus

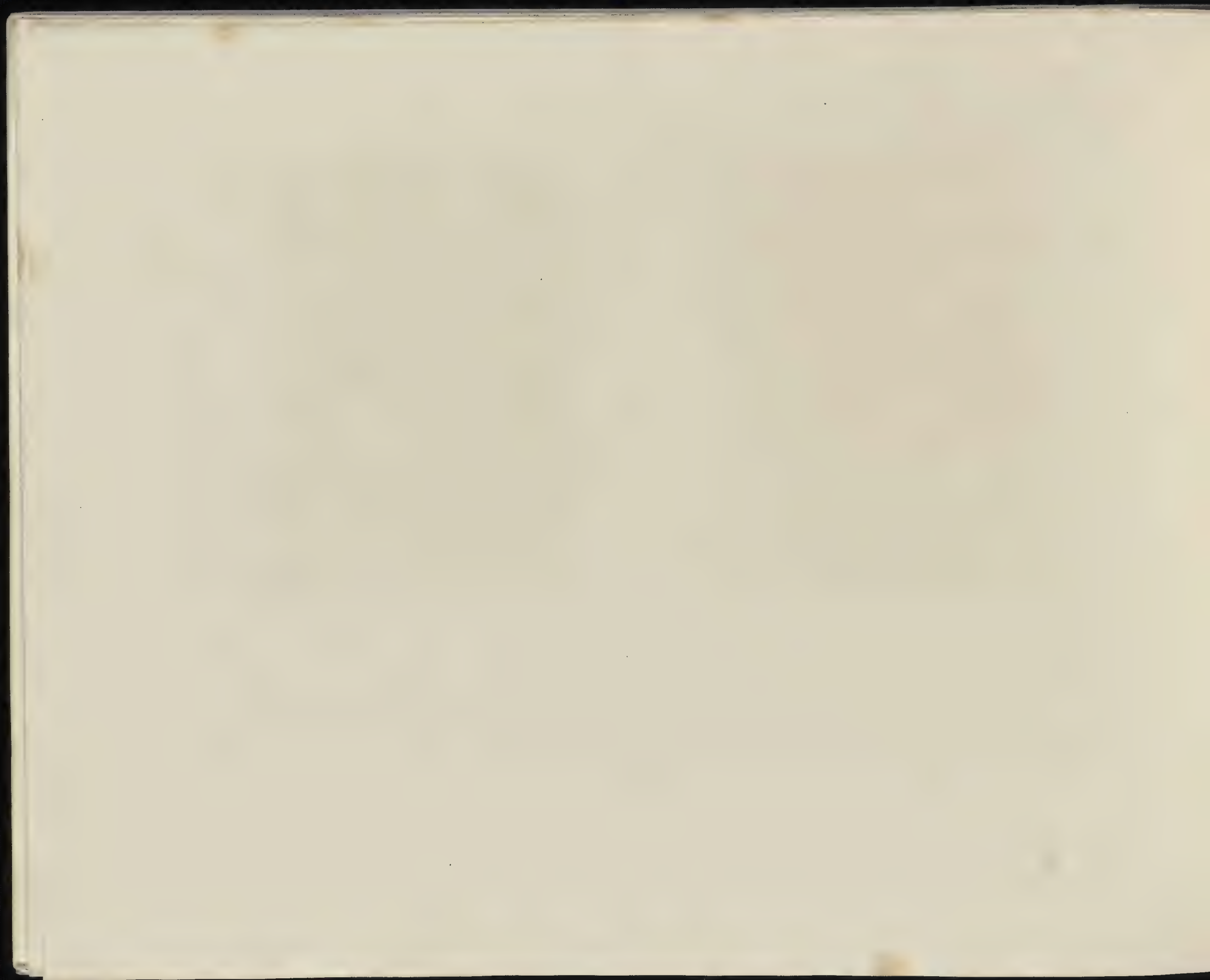
extitit predicator et rector ita apud te  
 sit pro nobis precius intercessor. **P** xpm.  
 De apostolis. Ita sunt viri quos elegit dominus  
 in karitate non ficta. et dedit illis gloriam sempit  
 nam quorum doctrina fulget ecclesia ut sol et luna. **X.**  
 In omnem terram exiit sonus eorum et in fines orbis  
 terre uerba eorum.



eus  
 qui  
 nos  
 per  
 bea  
 tos  
 apol  
 tolos  
 tuos  
 ad  
 cog  
 niti  
 one

tui nominis uenire tribuisti da nob eorum  
 gloriam sempiternam et proficendo celebra  
 re et celebrando proficere. **P** xpm dñm  
 nrm. Memoria de scō iohē aplo et euuan  
 gelista. **A.** Johannes apostolus. et euangelista





uigo est electus a domino. utq; inter ceteros magis di-  
lectus. **V.** Valde honorandus est beatus iohannes q  
supra petrus domini in cena retribuit.



celesiam tu  
am domine  
benignus il  
lustra ut be  
ati iohannis  
apostoli tui  
et euangelisti  
te illumina  
ta doctrinis

ad dona pueniat sempiterna. **P.** xpm.  
De omnibus euang. Ecce ego iohes iudi ostium  
aperui in celo et ecce sedes posita erat in eo. et in medio se  
dis et in circuitu eius quatuor animalia plena oculis  
ante et retro et dabant gloriam et honorem et benedictio  
nem sedenti super thronum uiuenti in secula seculi

lor. **V.** Annuntiauerunt opa dei et facta eius intellexerunt.



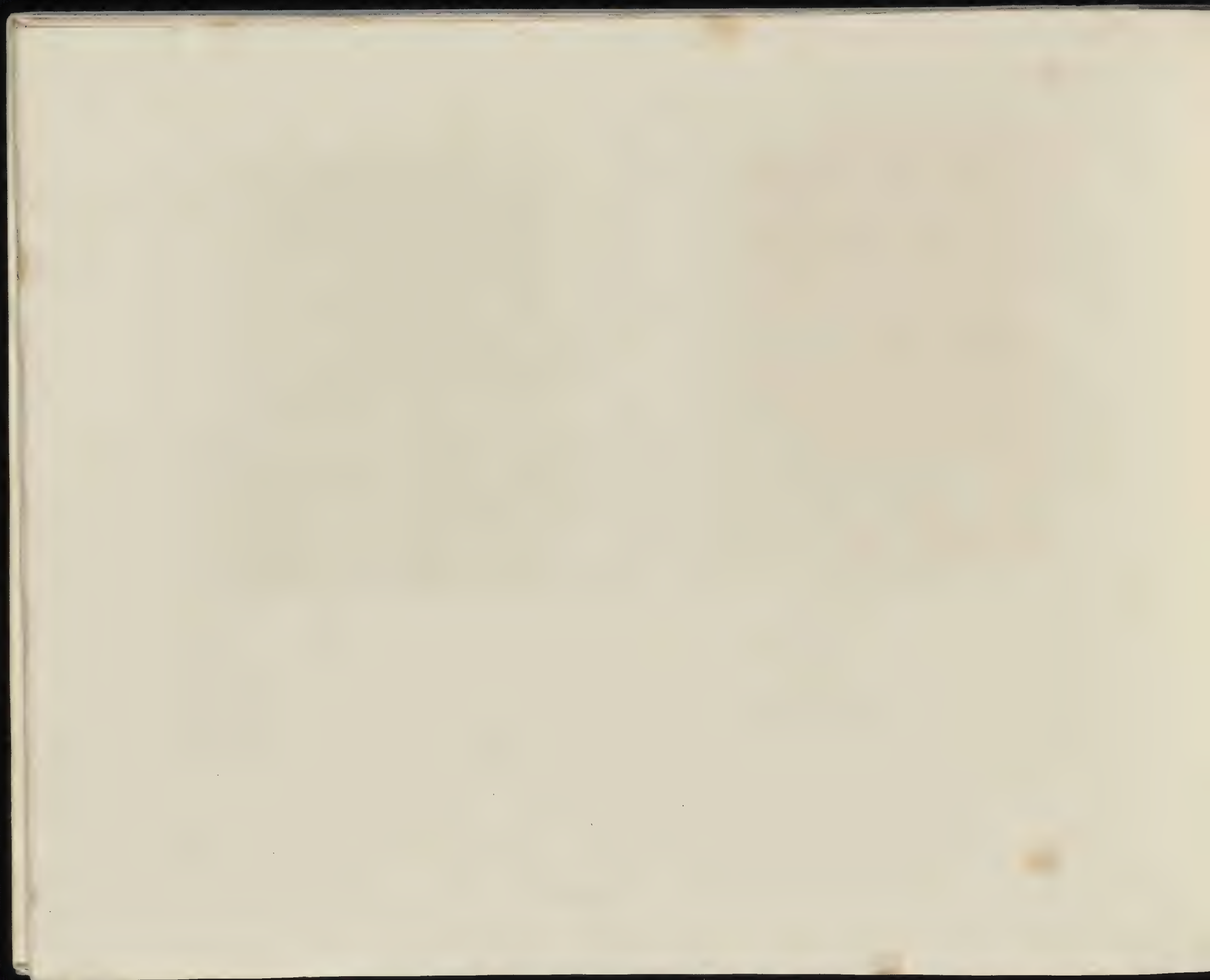
catorum  
euange  
listarum  
memoria  
celebrantes  
quesumus  
domine ut  
sicut illos  
predicatio

euangelica gloriosos ita nos eorum  
intercessio tibi reddat acceptos. **P.** xpm.



eius cuius preconium  
innocentes martyres.  
non loquendo. sed mo  
riendo confessi sunt  
omnia in nobis ui  
torum mala mortifica





ne fidem tuam quam lingua nostra loquitur  
etiam moribus uita faciat. Per xpm.  
dnm nrm. Memoria de scto dyonysio. R.

**I**ignes preconys alme tue nobilitati consonant  
uoces collaudantes uasto simplices prosequamur. aut  
indite martyr angelor consors. aplor socius. pphar  
consors martyr coheres sct dyonisi cum socijs tuis  
intercede p nra omniumq salutem. V. Exultent iusti in  
conspetu dei et delectentur in leticia.



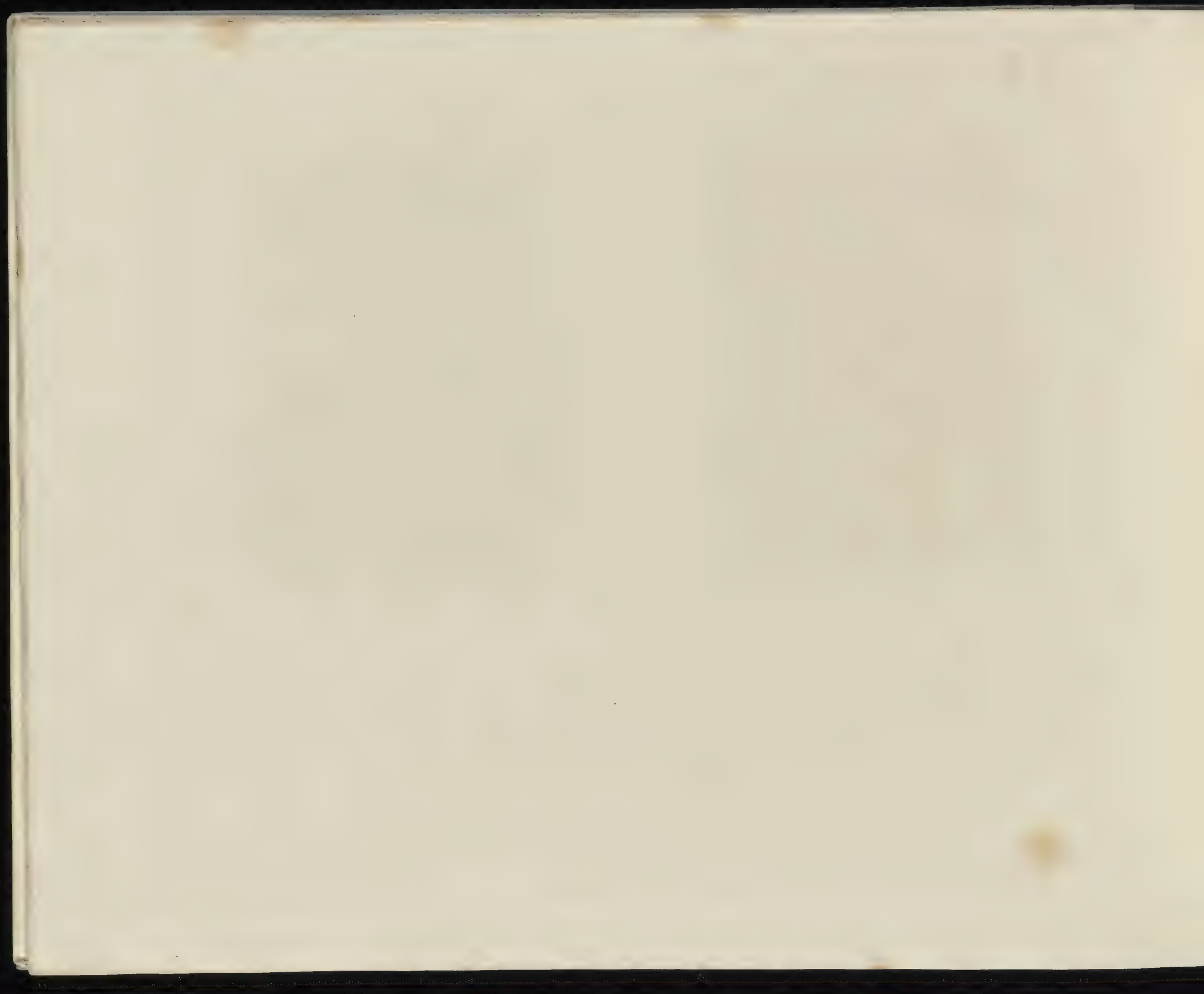
eius qui be  
atum dyo  
nisiu mar  
tyrem cui  
uitate con  
stantie in  
passione ro  
borasti qui  
q illi ad p

dicandum genibz glam tuam rusti  
cum et eleutherium sociare dignatus es  
tribue nobis quesumus ex eor imita  
tione pro amore tuo prospera mundi  
despicere et nulla eius ad uersa formida  
re. Per xpm dnm. n. memoria de scto eul  
tachio. R. Hic est uere martyr qui p xpi nomine  
sanguinem suum fudit qui minas iudicium non  
timuit. nec terrene dignitatis glam quesuit. sed ad  
celestia regna feliciter puenit. V. Glor et honore coro  
nasti eum domine et constituisti eum super opera ma  
nuum tuarum. Oratio.



eius qui beatum e  
ulachium in cep  
tationibz probas  
ti et probatum co  
ronasti ipsius so  
ciorq eius meritis



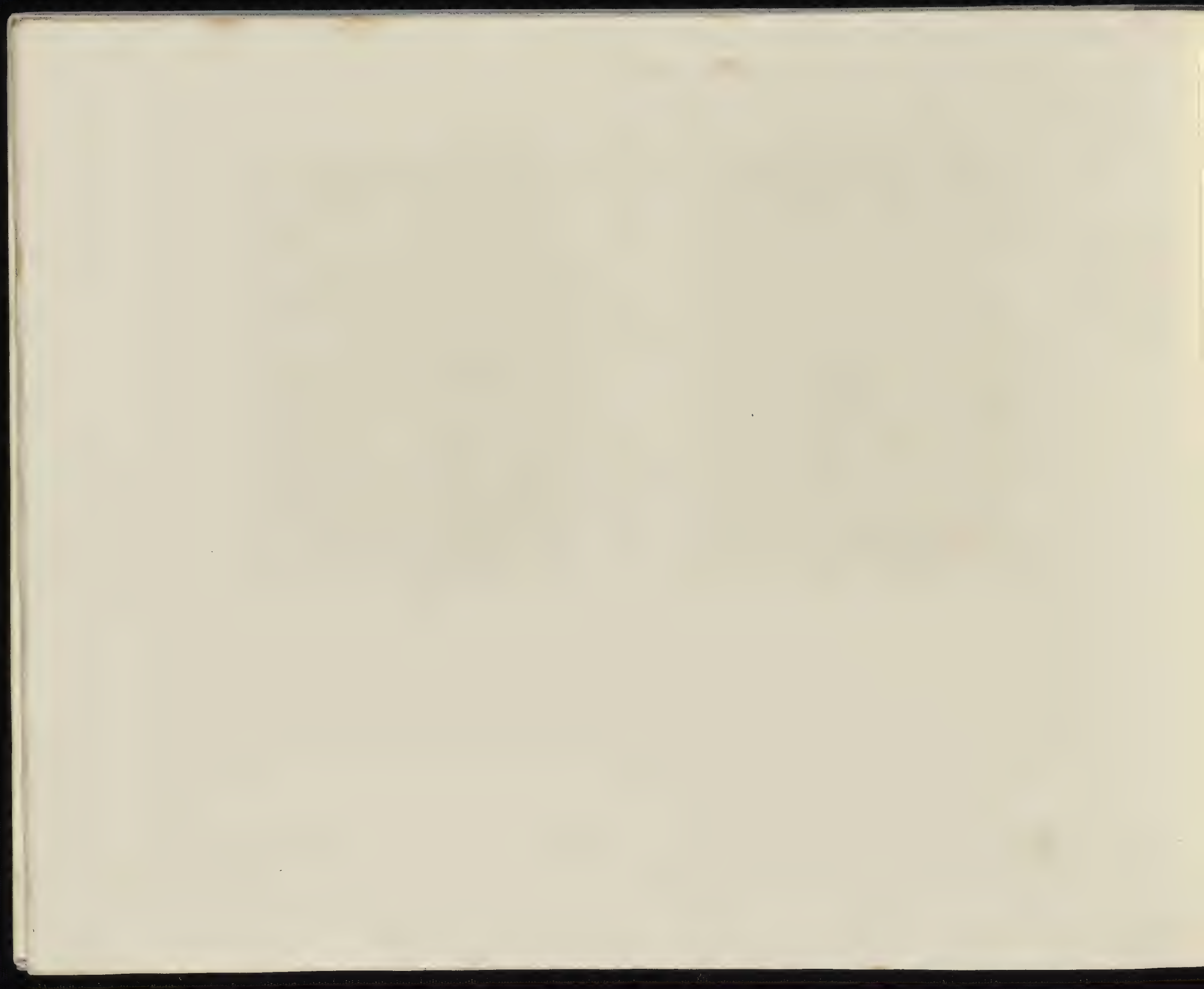


tionibz in tui nominis amore voluere.  
Per xpm. d. Memoratio de scō nicholao  
ant. Beatus nicholaus adhuc puerulus multo  
ieiunio macerabat corpus. R. Ora pro nobis beate  
nicholae. ut digni efficiamur promissione xpi. Q. R.



eius qui  
beatum  
nichola-  
um po-  
tificem  
tuum  
inume-  
ris deco-  
rasti mi-  
raculis  
tribue  
nobis quodcumque ut eius meritis et p-  
cibus a gehenne incendijs liberem. p. xpm.





**A**ldorum candor splendant nouum sydus emi-  
cunt. **S**acra franciscus claruit an seraph apuit sig-  
nans eum carastere inuolis palmis latere dū no-  
normam crucis gerere uult corde ore opere. **V.** Qui  
pro nobis beate franciscus. **R.** Ut digni efficiamur  
promissionibus xpi. **Oremus.**



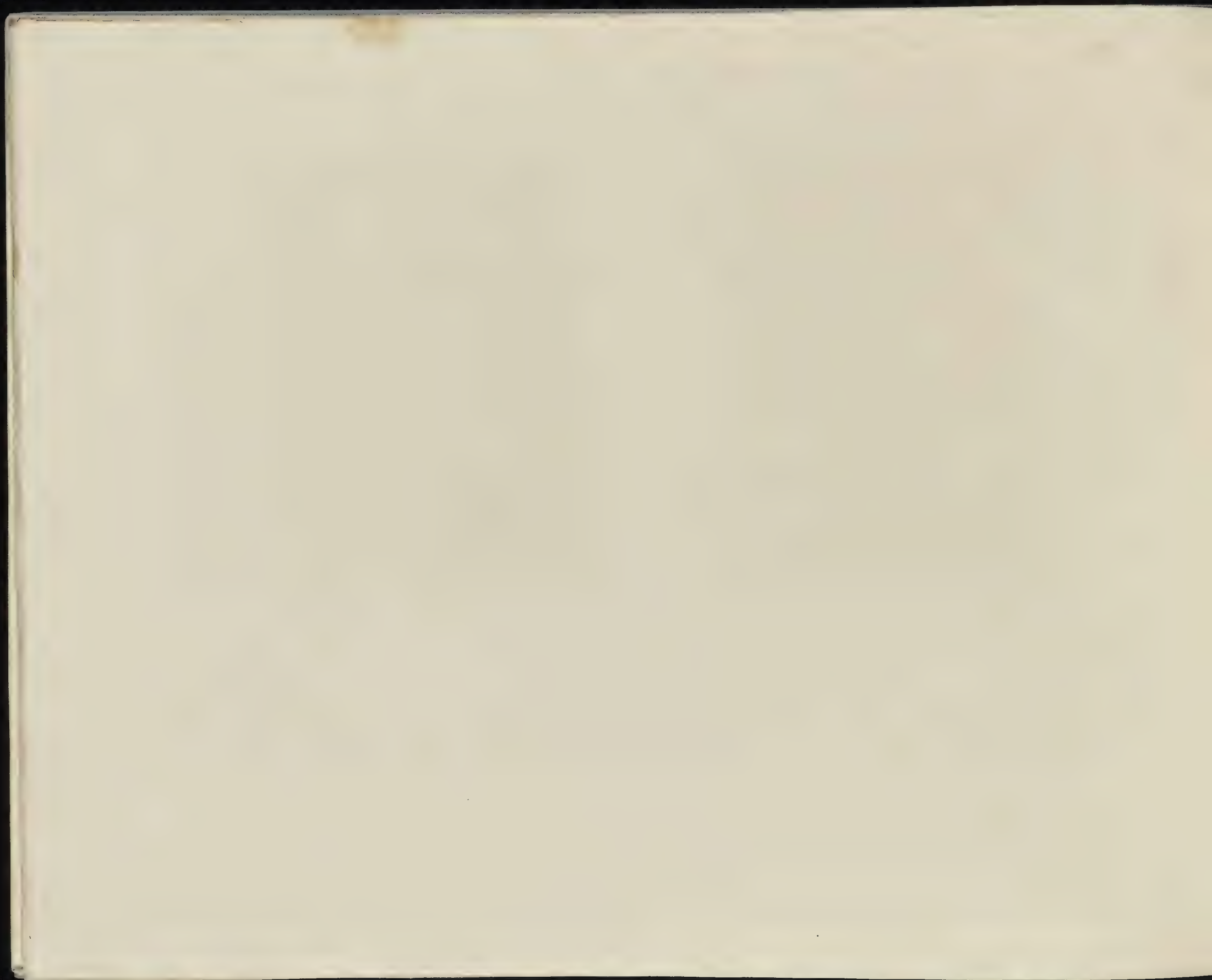
despice et celestium donorum semper par-  
ticipacione gaudere. **P**er xpm dñm. **D**e beato  
benedicto abbate. **A.** Monachorum dyadema

**Q**ui eccle-  
siam tuam  
beati franci-  
ci meritis se-  
cui uoue pro-  
lis amplifica-  
tribue nobis  
ex eius imita-  
tione terrena



benedicti epij sime. nra defer i  
exalto uota pio iudici. ut tu  
o adipiscamur sco patrocini  
o. iam exacta uite cursu deli-  
torū ueniam. **V.** Iustum edu-  
xit dñs per uias rectas. **R.**  
Et ostendit illi regnum dei.  
**O**ratio de sancto bene-  
dicto abbate.  
**I**ntressio nos quesu-  
mus dñe beati benedicti  
ablati commender.  
ut quod nris meritis  
ñ ualemus eius patro-  
cinio assequamur. **P**  
xpm dñm. n. Pluri-  
morum confessorū. **A.**  
**S**int lumbi uestri prece





ti et lucerne ardentes in manibus uestris et uos similes  
hominibus expectantibus dominum suum quando re-  
uertatur a nuptijs. *V.* Iusti autem imperpetuum  
uiuent et apud dominum est merces eorum.



**E**ius qui nos  
sanctorum co-  
fessorum tu-  
orum confes-  
sionibus glori-  
osis circumdas  
et protegit da-  
nobis et eorum  
imitatione

proficere et intercessionem gaudere. Per  
christum dominum nostrum. Amen. Me-  
moria marie magdalene. *V.* In diebus illis  
mulier que erat in ciuitate peccatrix ut cognouit  
quod ihesu accubasset in domo symonis leprosi et

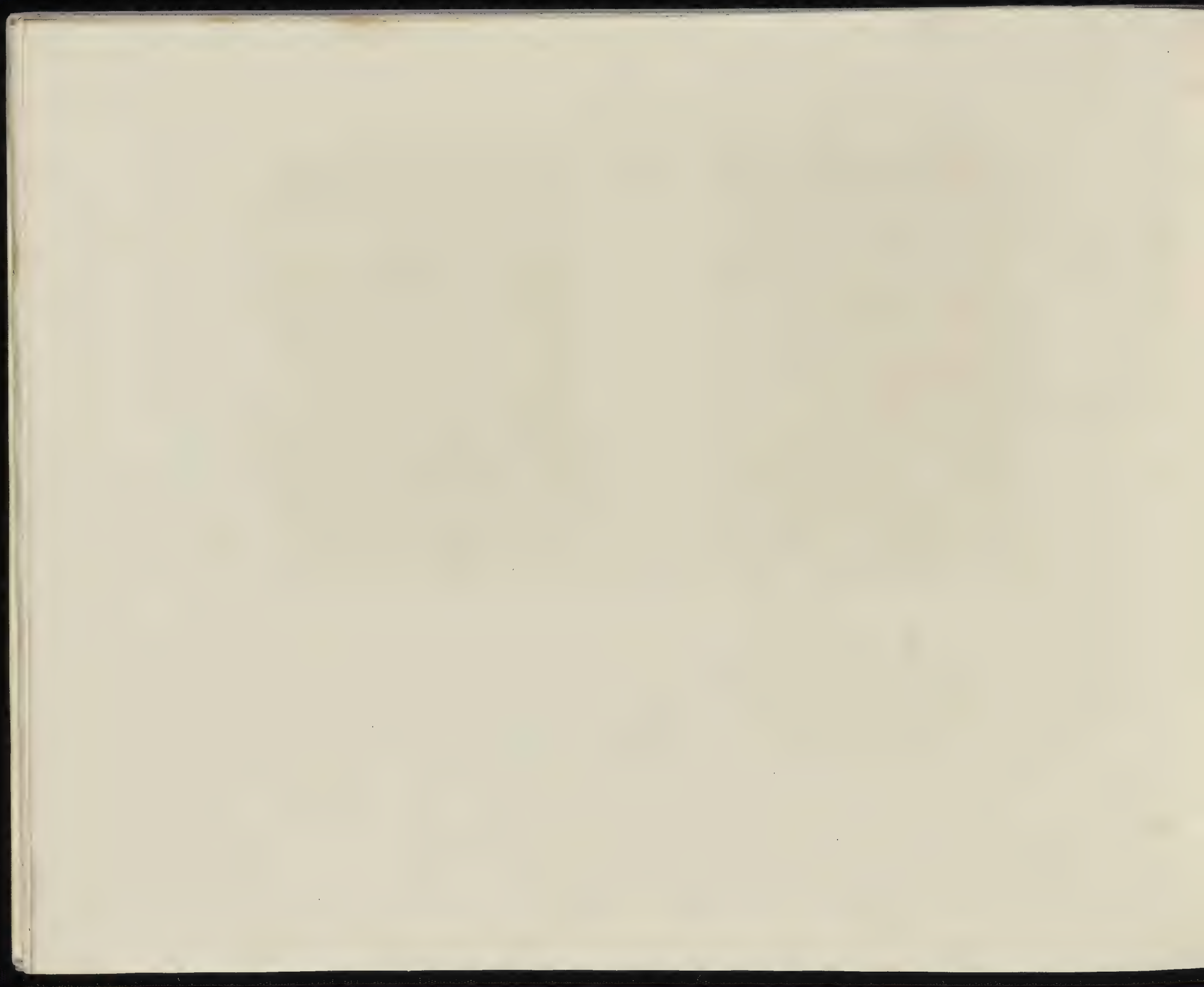
tulit alabastrum unguenti et stans retro secus pedes  
domini ihesu lacrimis cepit rigare pedes eius et capillis  
capitis sui itegelat et osculabatur pedes eius et ungue-  
to ungebat. *V.* Dimissa sunt ei peccata multa quo-  
niam dilexit multam.

**R**argue nobis quesumus clemen-  
tissime pater quod sicut beata ma-  
ria magdalena dominum nos-  
trum ihesum christum super omnia  
diligendo suorum optinuit ue-  
niam peccaminum. ita apud



miserecordi-  
am tuam  
sempiternam  
nobis impe-  
tret beatitu-  
dinem. Per  
christum dominum





nūm Amen. Memoria de sancta mar-  
gareta. A. Ista est uirgo sapiens quam dominus  
uigilante inuenit que accepta lampade sumpsit ole-  
um secū et ueniente dño introiit cū eo ad nuptias  
N. Elegit eam deus et dilexit eā. Habitare eam facit  
in tabernaculo suo.



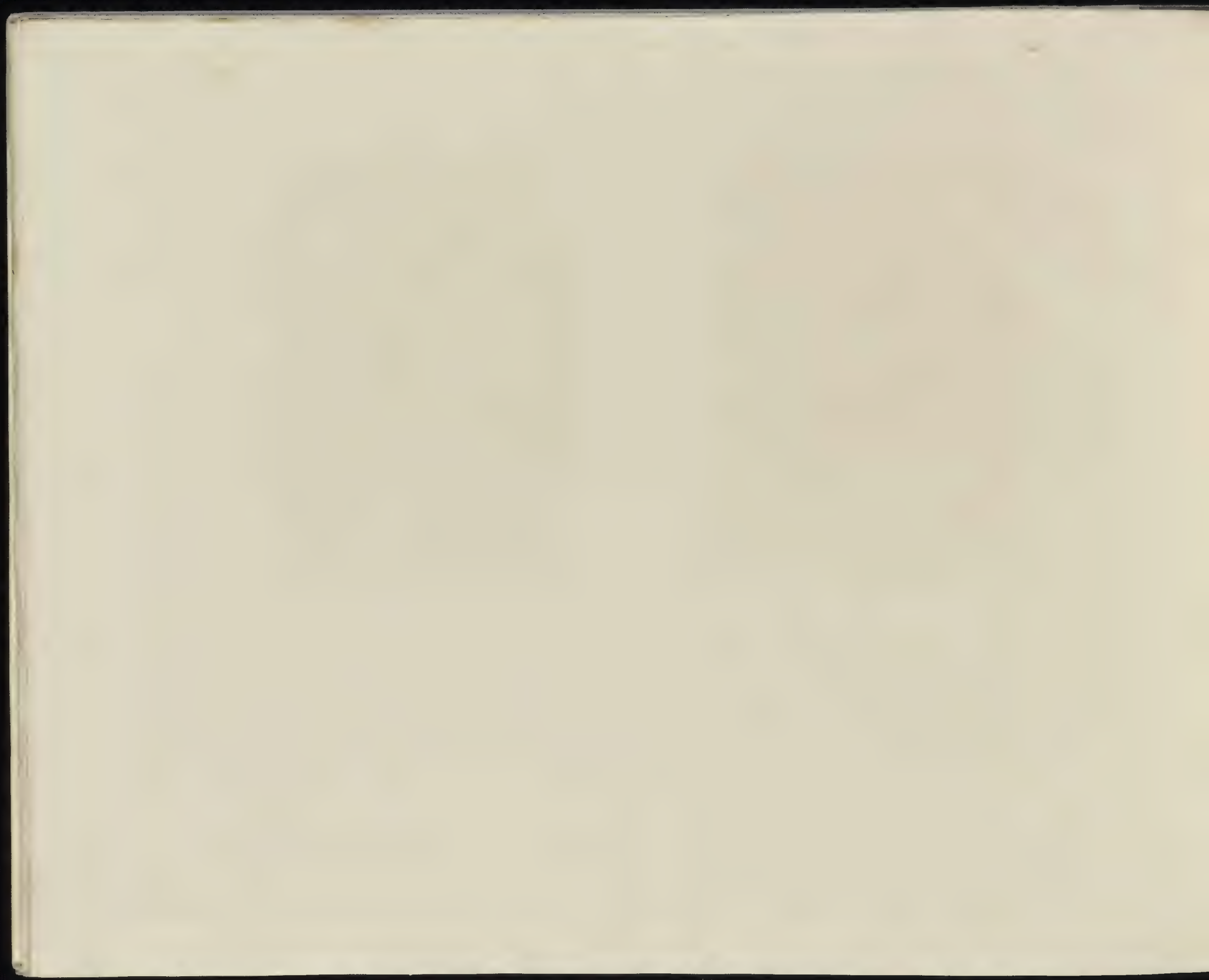
eus qui be-  
tam uirginē  
margaritā  
ad celos per  
martyrj pal-  
mam uenire  
fecisti. conce-  
de nobis que  
sumus ut ei  
exempla sequentes ad te ptingere me-  
reamur. Per xpm dominum. Memo-  
ria katherine uirginis. A. Ave uirginum.

gemina katherine que sponta regis uirginum gloriosa: a-  
ue uirga xpi hostia tua ueniamib; peccatorum impetra-  
ta non deneges suffragia. N. Diffusa est grā in labi-  
is ipa benedixit te deus in eternum.



eus qui de-  
disti legem  
moysi in sil-  
mutate mō-  
tis synai et  
in eodem lo-  
co per scōs  
angelos tu-  
os corpus be-  
ate katherine uirginis et martyris tue  
mirabiliter collocasti. tribue nobis q̄s  
ut meritis et intercessione ad montem  
qui xps est ualeamus puenire. P dñm  
nūm. Memoria plurimarū uirginū. A.





In celis gaudent uirgines et castitatem annuntiant  
 te dei thronum. quia notum fecit dñs salutare suum. V.  
 Adducantur regi uirgines postea prime eius affe-  
 rentur tibi. Oratio.



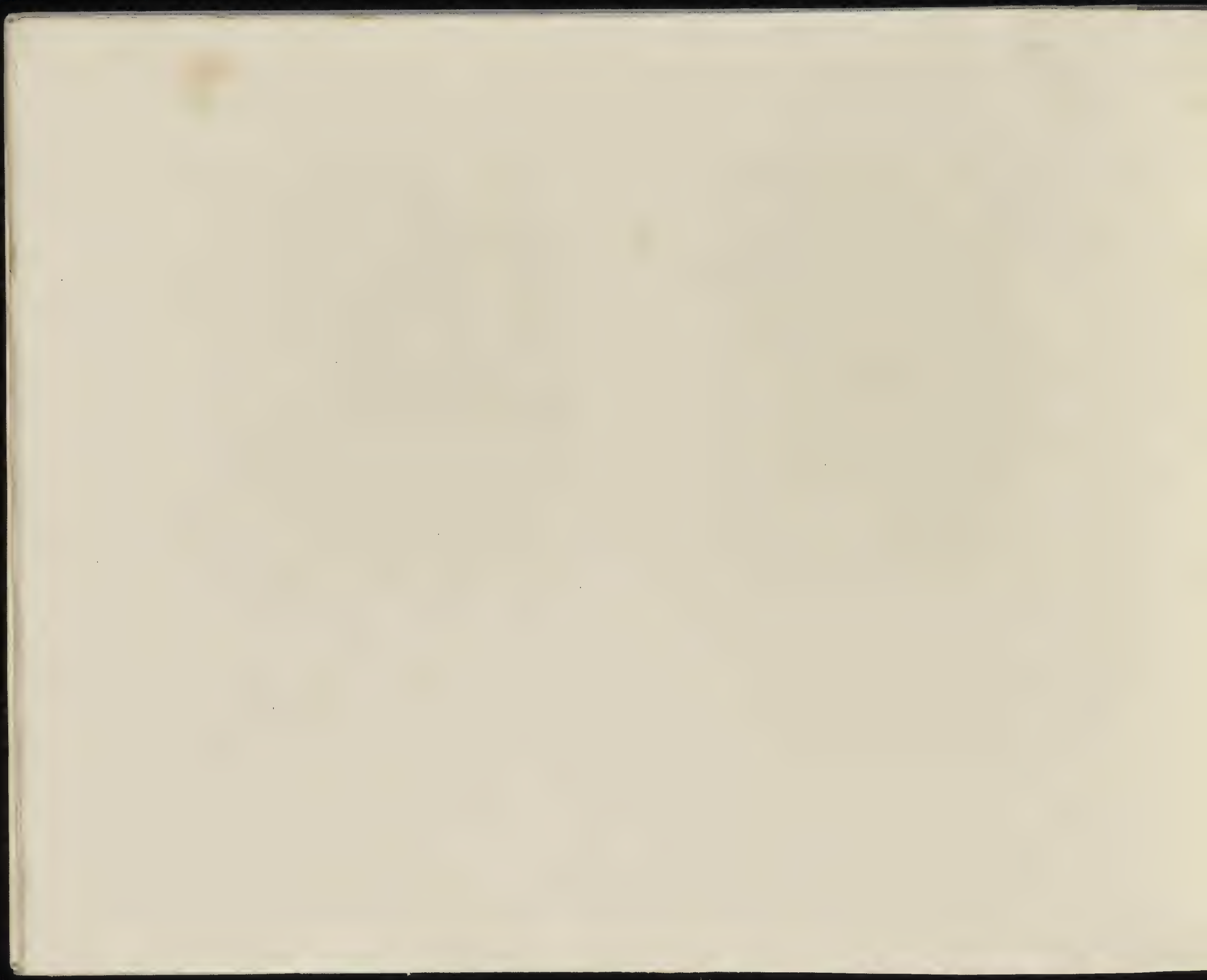
eus qui nos  
 in tantis pe-  
 riculis con-  
 stitutos hu-  
 mana scis  
 fragilitate  
 n̄ posse sub-  
 sistere da no-  
 bis p meri-  
 ta sc̄arum uirginum. castitatem et pacē  
 atq; salutem mentis et corporis: ut ea  
 que pro peccatis nostris patimur te ad-  
 iuuante uincamus. P xpm dñm n̄m.  
 Memoria de omnib; sanctis. A. Sancti dei

omnes qui estis conatus supernorum ciuium inter-  
 cedite pro nobis. V. Sancti et iusti in dño gaudete vos  
 elegit dñs dñs in hereditatem sibi. Oratio de oib; sc̄is.



concede q̄s  
 omnipo-  
 tens deus  
 ut inter-  
 cessio sc̄e  
 dei geni-  
 trici. sem-  
 perq; uir-  
 ginis ma-  
 rie. sc̄ozq; omnium celestium uirtutū  
 et beatorum patriarcharum p̄pharum  
 ap̄lozum. martyrum. confessorum. at-  
 q; uirginum et omnium electorum tu-  
 orum ubiq; letificet. ut dum eorum  
 merita recolimus patrocinia sentiam?





Per xpm dominum nrm. **Memoria**  
pro pace antiphona. **Da pacem dñe in diebus**  
nr̃is. quia non est alius qui pugnet pro nobis. ni  
si tu deus noster. **Ps̃.** Fiat pax in uirtute tua et habun  
dantia in turribz tuis.



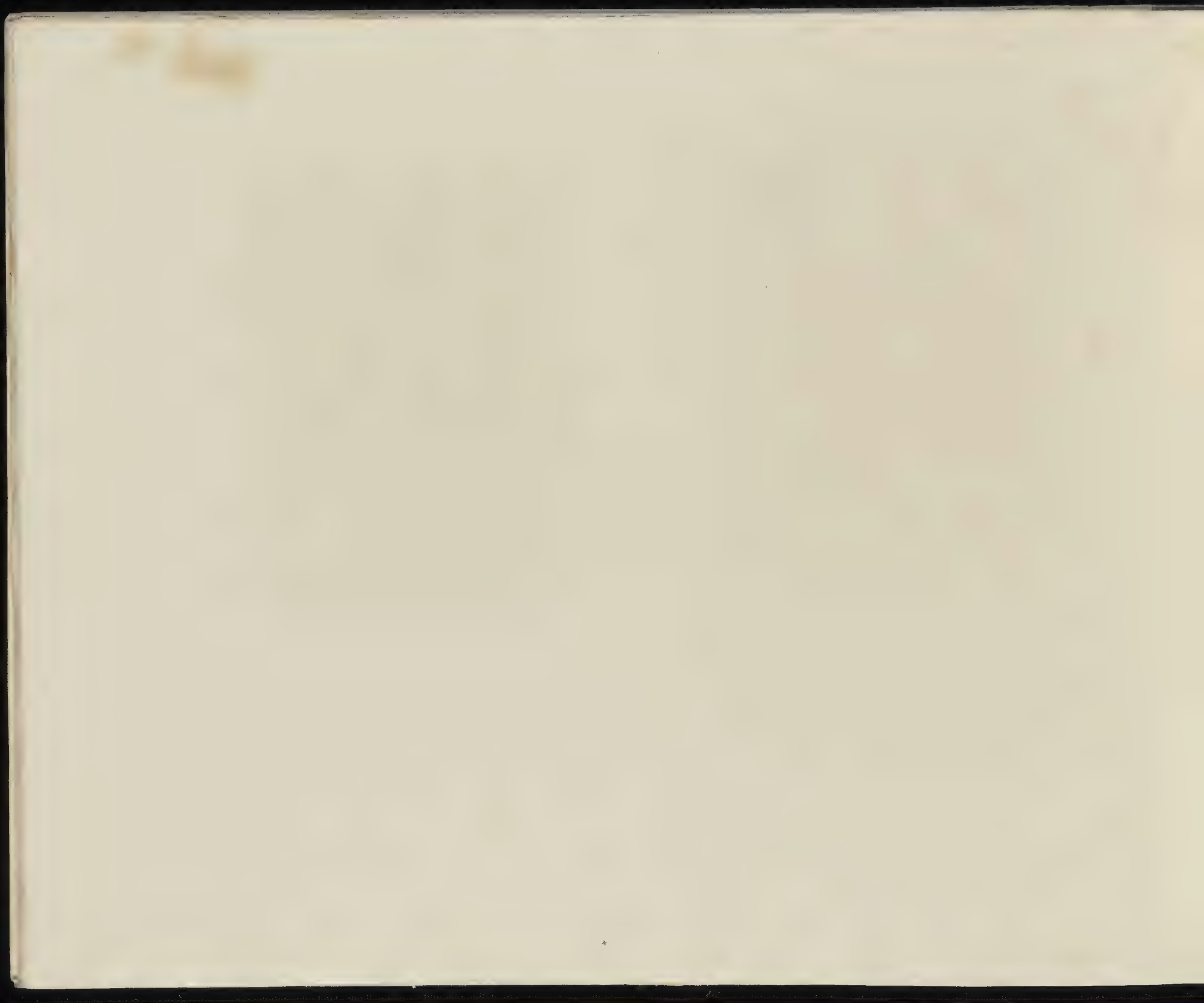
**D**eus a quo sc̃a  
desideria recta  
consilia et uir  
sunt opa da  
seruus tuus il  
lam quā mū  
dus dare non  
potest pacem  
ut et corda nr̃a  
mandatis tuis dedita et hostium sub  
lata formidine tempora sint tua pro  
tectione tranquilla. Per xpm domi  
num nostrum. **Ad primam.**



**D**eus in adiu  
corum me  
um intende.  
**Domine**  
ad adiuta  
dum me fel  
cina. **Glo**  
ria patri et  
filio et sp̃ui  
sancto.  
**Sicut** erat in principio et nunc et semp  
et in secula seculorum. amen alleluia.  
**G**eni creator sp̃s mentes tuorum uisi  
ta imple superna que tu creasti pec  
tora.

**Memento** salutis auctor quod nr̃i quon  
dam corporis ex uirgine nascē  
do formam sumpseris.





omnia secula seculorum. amen.

omine deus uirtutum conuertere nos.

Et ostende faciem tuam et salui erimus.

Benedicamus dño. Deo grās. Ad terciā.



eus in ad  
uictorium  
meum in  
tende.

Domine ad  
adiuuan  
dum me  
festina.

Gloria

patri et filio et spiritui sancto.

sicut erat in principio et nunc et semp  
et in secula seculorum amen alleluia.

Qui creator sps mentes tuos uisita  
imple superna grā que tu creasti

creatur aduersis. p.

Concede nos famulos tuos q̄s dñe d̄s  
p̄petua mentis et corporis sanitate  
gaudere et glōsa beate marie semp uirgi  
nis intercessionem a p̄senti libari tristitia et  
p̄petua p̄trui leticia. p̄ dñm n̄m ih̄m xp̄m  
filium tuum qui tecum uiuit et regnat i uni  
tate sp̄s sc̄i d̄s. p̄ oīa s̄cla sc̄lor. amē. Be  
nedicamus dño. Deo grās. Ad sextā.

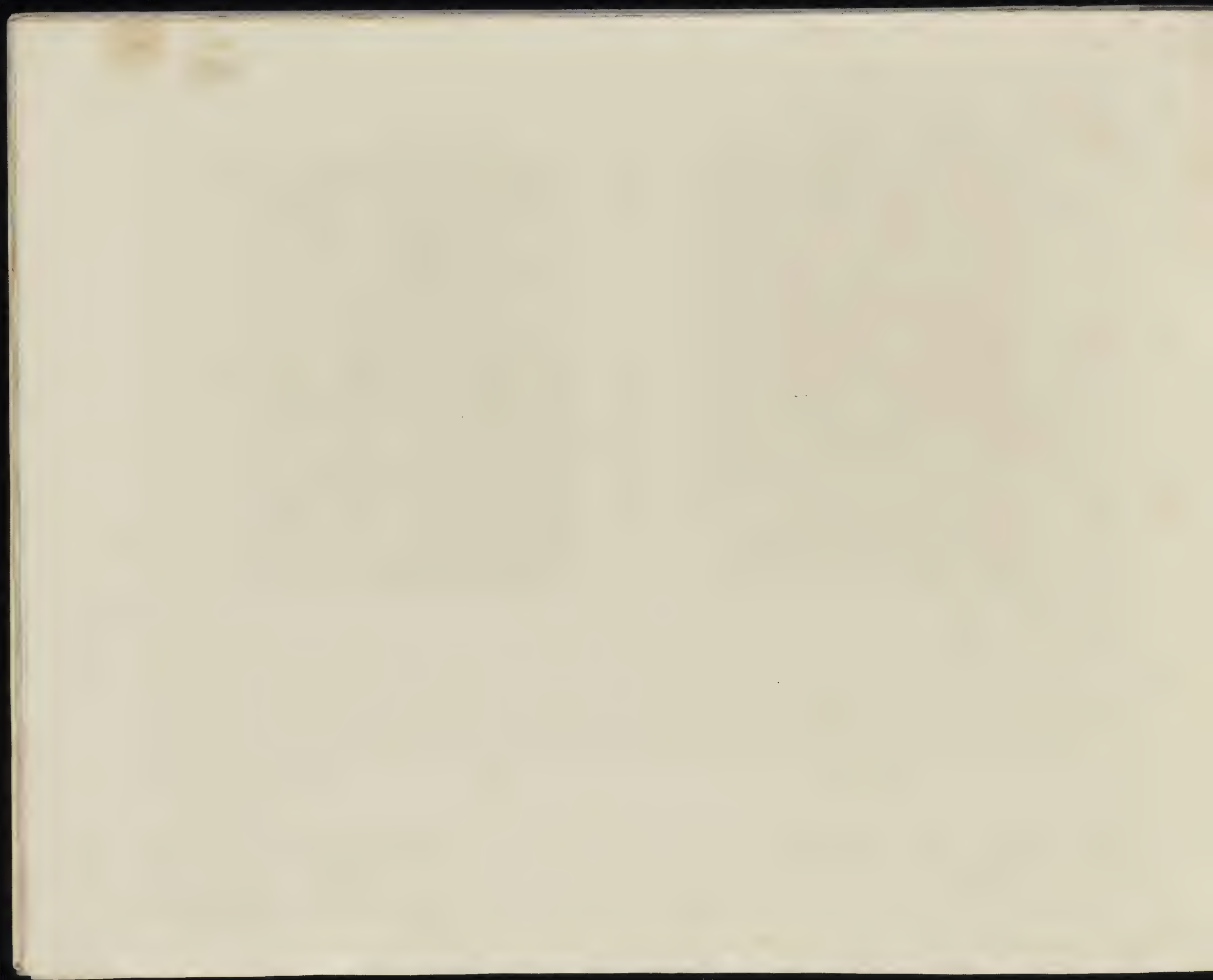


eus in ad  
uictorium  
meum in  
tende.

Domine ad  
adiuuan  
dum me  
festina.

Gloria pa  
tri et filio





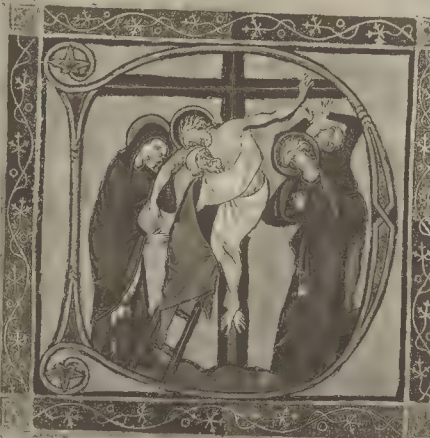
**C**oncede misericors deus fragilitati  
 nre presidium ut qui scē dei genitri-  
 cis memoriam agimus intercessionis  
 eius auxilio a nostris iniquitatib; re-  
 surgamus. p dñm nr̄m ih̄m xp̄m fili-  
 um tuum qui tecum uiuit ⁊ regnat in  
 unitate sp̄s sc̄i d̄s. p omnia secula secu-  
 loꝝ amen. **B**enedicamus domino.  
 eo gratias. Ad nonam.



eus in ad-  
 iutoriu  
 meum i-  
 tende.

**D**omi-  
 ne ad ad-  
 iuuandū  
 me festina.  
 Gloria

nos. Per dominum nostrum ih̄m xp̄m  
 filium tuum qui tecum uiuit ⁊ re-  
 gnat in unitate sp̄s sc̄i d̄s. Amen.  
**B**enedicamus domino. Ad uesperas.



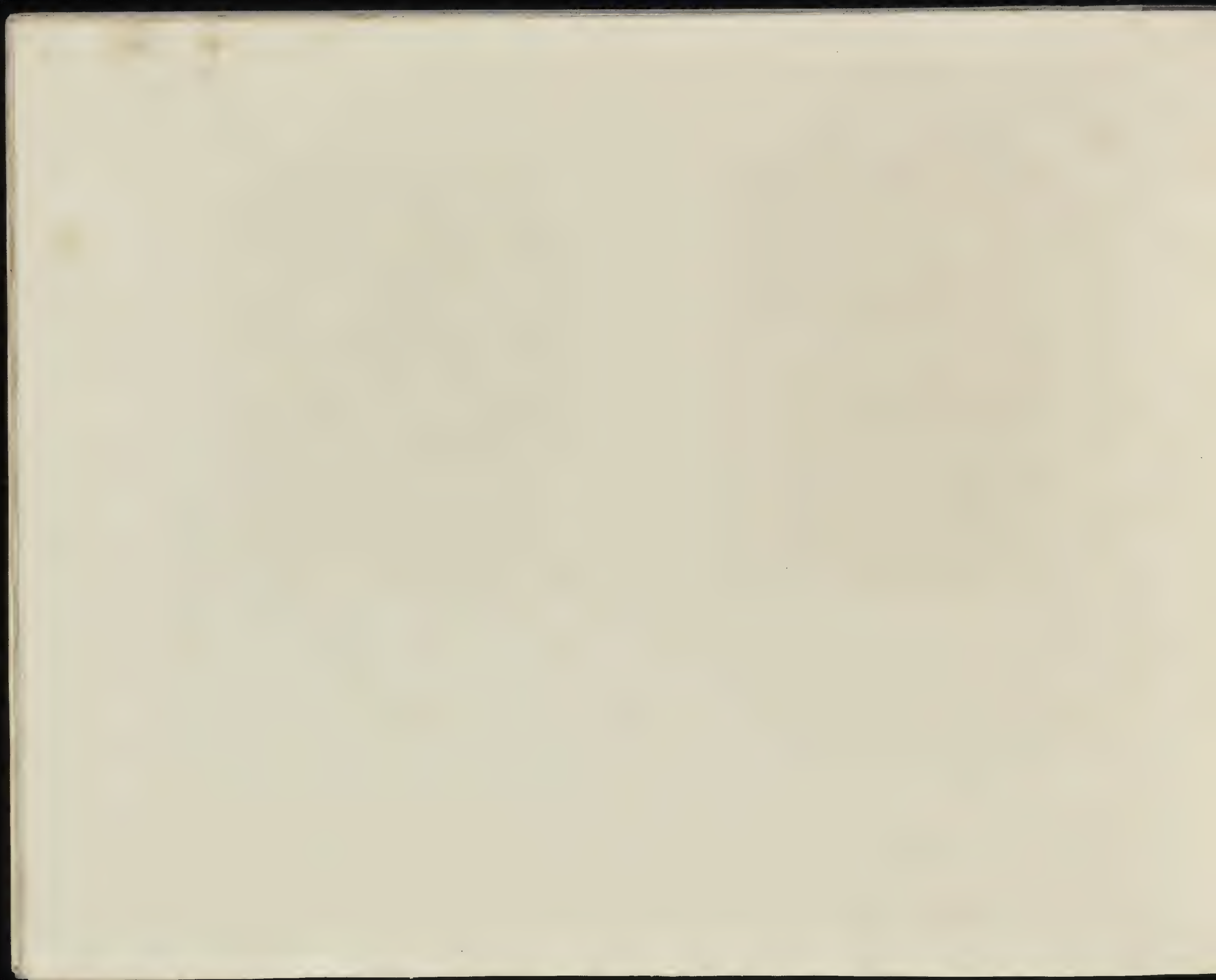
eus in  
 ad iuto-  
 riu me-  
 um in-  
 tende.  
**D**ñe  
 ad adiu-  
 uandū  
 me festi-  
 na.

Gloria patri ⁊ filio ⁊ spiritui sancto.

Sicut erat in principio ⁊ nunc ⁊ semper.

**E**t in secula seclōꝝ. am. alleluia. ⁊ beata me dicat.  
 Etatus sū in hys que dicta sunt mi-  
 chi: in domum domini ibimus.





uice suscepit dñm nñm ih̄m xp̄m filiū  
tūū. Qui tecum uiuit et regnat in uni  
tate sp̄s sc̄i d̄s. p̄ omnia secula sc̄lōz. aōz.

**D**omine d̄s uirtutum conuerte nos.  
ostende faciem tuam et salui erimus.  
Benedicamus domino. Deo gratias.



Ad complet.  
onuerte nos  
deus salu  
taris nost̄i  
et auct̄e  
ritatem tuam  
a nobis.

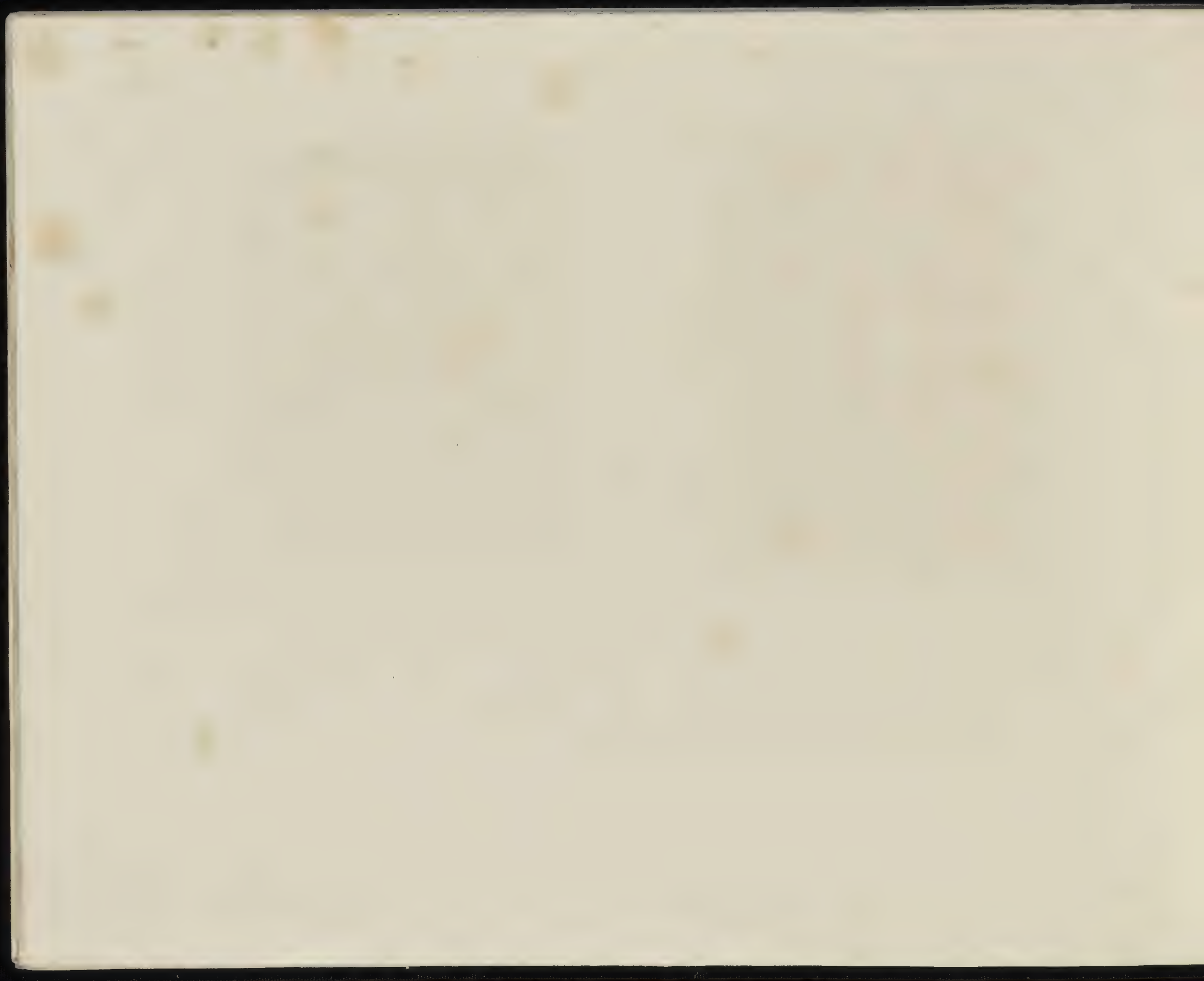
**D**eus  
in

adiutorium meum intende. **D**omi  
ne ad adiuuandum me festina.  
loria patri et filio et spiritui sancto.



upplicationem seruorum tuorum  
deus miserator exaudi: ut qui in na  
tuitate dei genitricis et uirginis ma  
rie conuocamur eius intercessionibz





mundi ⁊ descendat in uterum uirginis sicut ymber su-  
per gramina.



eius qui  
de beate  
marie  
uirginis  
uteru uer-  
bum tu-  
um an-  
gelo nū-  
ciantes  
carnem

suscipere uoluisti. presta supplicibz tuis  
ut qui uere eam dei genitricem credim⁹  
eius apud te intercessionibz adiuuem⁹. p.

**Q**uoniam annuntiationem domi-  
nicam p gabrielem archangelū  
ad beatam mariam factam hodierna



tudi quesumus dñe plenam tuam ⁊ q̄  
extrinsecus tribuis annua deuotione ue-  
nerari. interius assequi gratie tue lumē

**Q**uoniam annuntiationem domi-  
nicam p gabrielem archangelū  
ad beatam mariam factam hodierna  
nichil in ea quod nouit putant exter



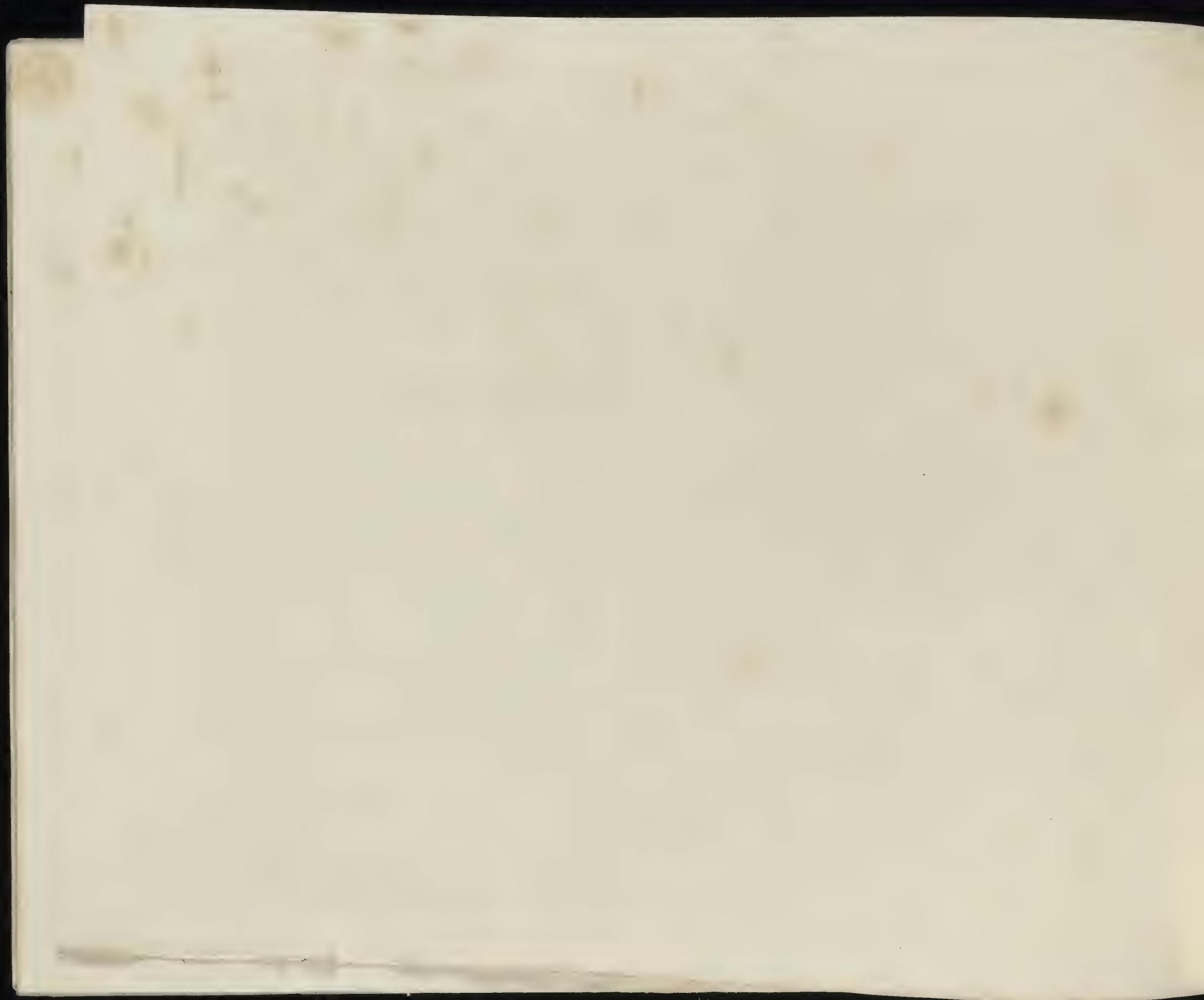


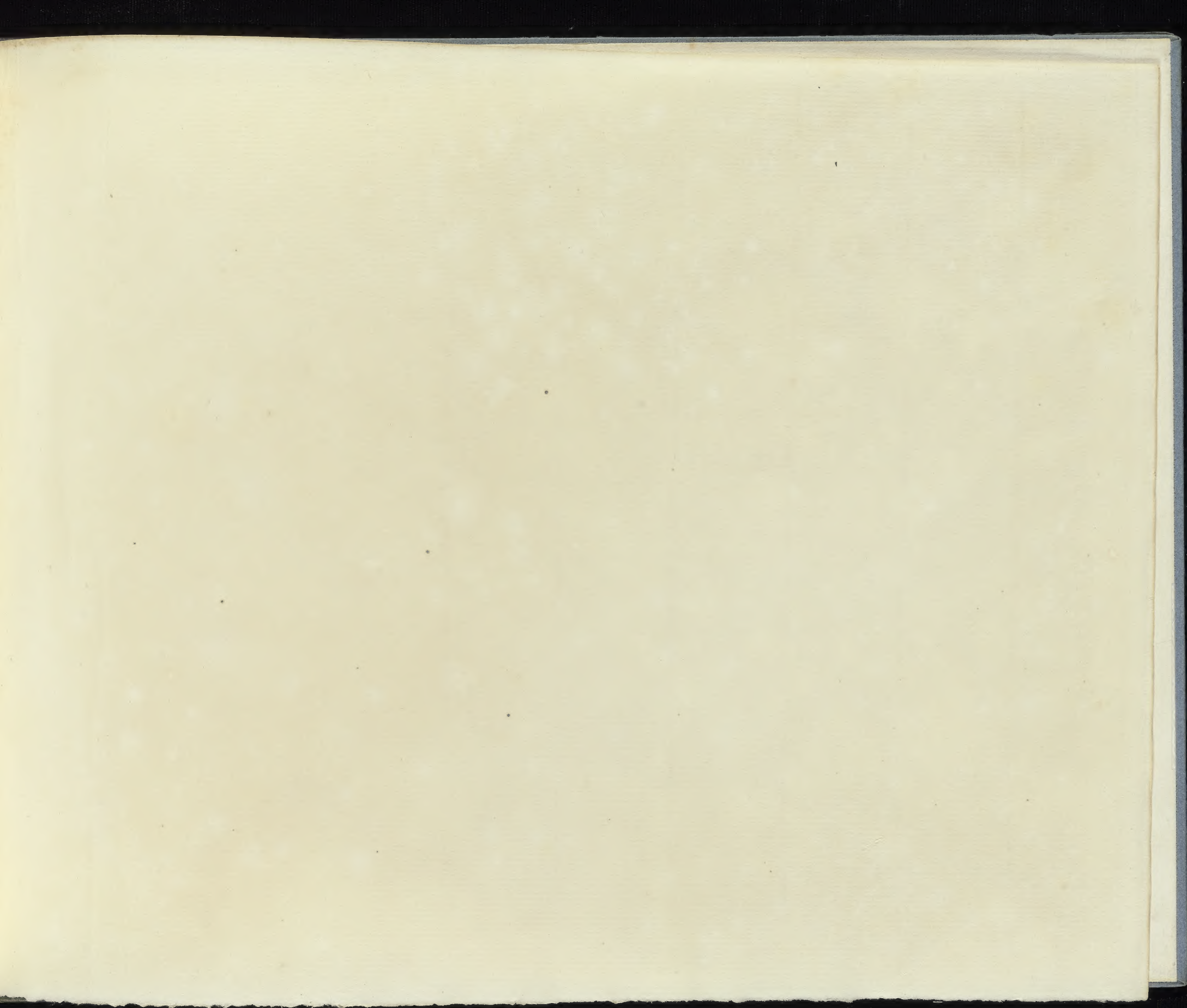
XXV  
2.

A medieval manuscript illustration of the Resurrection. Mary is shown lying in a white shroud on a stone slab, surrounded by seven other figures, likely the Apostles, who are looking on with expressions of surprise and awe. The scene is framed by a decorative border.

esse festinamus. De  
oginis meo pariter custodiam













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